

INTERVIEWS: VAN HALEN • CANTRELL • HETFIELD • DIAMOND DARRELL

FEBRUARY 1993

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guitar

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TRANSCRIPTIONS:

- GUNS N' ROSES YESTERDAYS
- PANTERA WALK
- JOE SATRIANI THE EXTREMIST
- QUEEN WE ARE THE CHAMPIONS
- ERIC CLAPTON Unplugged BEFORE YOU ACCUSE ME

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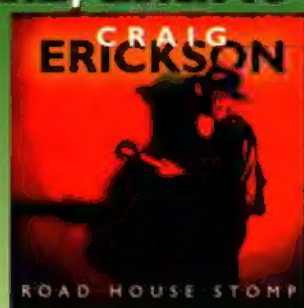
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L.A. Blues Authority BB-2001 This once in a lifetime blues super-session features incredible performances by Tony MacAlpine, Zakk Wylde, Pat Thrall, Jeff Watson, Richie Kotzen, Brad Gillis, Paul Gilbert, George Lynch, Kevin Russell, Steve Lukather, Billy Sheehan, Stuart Hamm, Jeff Pilson, Phil Soussan, James Lomenzo, Greg D'Angelo, Gregg Bissonette, Fred Coury, Scott Travis, James Kottak, Jeff Martin, Kevin Dubrow, Little John Chrisley, Glenn Hughes, Davey Pattison, and more!

Racer X Live Extreme Volume II

SH-1059 "Live Extreme Volume II" captures the concert performance of one of the greatest live bands in the history of heavy metal. Recorded at the same sold-out shows as Volume I, this second live album complements the original by offering an entirely different set of material, including two previously unreleased songs. Paul Gilbert, John Alderete, Bruce Bouillet, Scott Travis, and Jeff Martin deliver a high energy display of musicianship and intense arrangements.

Pat Travers Blues Tracks BB-2002 This wailing new blues collection marks the return of legendary guitarist Pat Travers, whose high intensity blues fused songs have become essential listening to guitarists for over a decade. "Blues Tracks" is a potent collection of classic tunes of the genre, originally recorded by legends such as Willie Dixon, Ray Charles, and Johnny Winter. Ranging from super shuffles to slow blues, this 90's recording is set apart from others by Traver's gutsy approach that is

seldom found in today's mainstream blues music. If you like high energy blues rock guitar then "Blues Tracks" belongs in your collection today.

Craig Erickson Roadhouse Stomp BB-2003

Craig Erickson defines high intensity blues on this amazing debut album. Craig's strong vocals, grinding blues tunes, and wailing solos in the Texas tradition have drawn comparisons to Johnny Winter, Stevie Ray Vaughan, Billy Gibbons and Jimi Hendrix.

Darren Housholder SH-1060

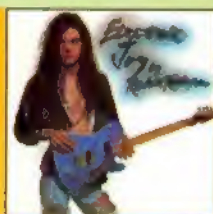
Deeply rooted in progressive funk, Darren Housholder's debut album contains a myriad of clever rhythmic concepts, providing support for superbly crafted melodies. A graduate of the Berklee School of Music, Darren displays a musical maturity and technical ability that surpasses many of today's greatest players. Check this out!

Marty Friedman Scenes SH-1061

Finding time away from Megadeth's busy recording and touring schedule, Marty enlisted the help of drummer Nick Menza and Kitaro keyboardist Brain BecVar to create this richly textured album. Recorded and produced in part by Kitaro at his own 32-track digital recording studio, "Scenes" not only offers something to Friedman fans and guitar fans, but achieves the ultimate level of "listenable" virtuosity, which quality transcends genre classification and personal taste, leaving listeners in all demographic groups in awe of Friedman's musical prowess.



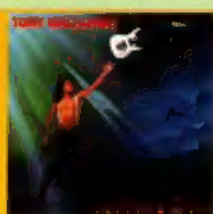
Ominous Guitarists From The Unknown SH-1057 Assembled by Shrapnel's founder, Mike Varney, in an effort to discover the world's hottest new guitar talent, this is the first in a series of phenomenal new guitar anthologies that features ground breaking technical solos and new textures of modern guitar. Discover these cutting edge guitarists today!



Richie Kotzen Electric Joy SH-1056 "Electric Joy" marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.



Jeff Watson Lone Ranger SH-1055 While playing guitar in Night Ranger, Jeff's signature 8-finger technique and skillful flat picking garnered tremendous international acclaim. The Lone Ranger strikes back with an instrumental solo album brimming with innovative compositions and incendiary freework. Guest guitar soloists and other performances by some of the industry's leading players add finishing touches that you won't want to miss!



Tony MacAlpine Freedom To Fly SH-1058 Tony MacAlpine, a highly revered guitarist, whom many credit for the resurgent interest in instrumental rock guitar albums, strikes back with this potent collection of wailing guitar masterpieces. Brimming with Tony's high caliber lead guitar solos and strong compositions, this album should greatly expand Tony's vast legion of guitar enthusiasts.



Bernd Steidl Psycho Acoustic Overture SH-1054 German acoustic guitar prodigy Bernd Steidl, exhibits ultra-fast speed picking, string skipping, and a master's technique in contexts ranging from modern classical music to progressive rock. Supported by world class players and soloists, this debut is a musical triumph in which he delivers one unbelievable solo after another.



Jason Becker Perpetual Burn SH-1036 As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. You can also hear Jason wail on David Lee Roth's album, "A Little Ain't Enough."

DON'T MISS THESE HOT GUITAR CLASSICS: Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014 (No CD), Chastain "Mystery Of Illusion" - SH-1016 (No CD), Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020 (No CD), Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024 (No CD), Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock, Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" (Marty Friedman & Jason Becker) - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033 (No CD), Apocrypha "The Forgotten Scroll" - SH-1034 (No CD), Marty Friedman "Dragon's Kiss" - SH-1035, Racer X "Live Extreme Volume" - SH-1038, Apocrypha "The Eyes Of Time" - SH-1039, Greg Howe - SH-1037, Cacophony "Go-Off" (Marty Friedman & Jason Becker) - SH-1040, Fretboard Frenzy "Hot Guitar Compilation" - SH-1041 (No LP), Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042, Howe II "High Gear" - SH-1044, Michael Lee Firkins - SH-1045, Richie Kotzen "Fever Dream" - SH-1046, Apocrypha "Area 54" - SH-1047, 9.0 "To Far Gone" - SH-1048, James Byrd's "Atlantis Rising" - SH-1049, Joey Tafolla "Infra-Blue" - SH-1050, Dirty Looks "Bootlegs" - SH-1051, Stephen Ross "Midnight Drive" - SH-1052, Howe II "Now Hear This" - SH-1053

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ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC, EXCEPT THERE ARE NO LP'S AVAILABLE FOR SH-1046-1061, and BB-2001-2003 OR AS OTHERWISE NOTED.

FLYING EDDIES!



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ERNE BALL 
MUSIC MAN

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INPUT

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EDDIE ENVY

Is it just me, or do any other readers seem to notice that a great many of the guitarists interviewed in the magazine lately are VERY narcissistic? All they seem to talk about is how much "faster and better" they can play than any other guitarist. The only guitarist that would be deserving of criticizing any other player would be the greatest guitar player on Earth: Eddie Van Halen. However, whenever I see an Eddie Van Halen interview, he seems to be the humblest of them all.

Eddie is and, without a doubt, always will be the greatest, most naturally gifted guitarist and musician ever. He was the first to innovate everything the guitar is capable of: two-handed tapping, tap harmonics, bass guitar-like slapping ("Mean Street" intro), volume swells ("Cathedral"), the use of speed and a complete technical command of the instrument that transcends all others'. Face it—[since] Eddie came along, what is there left to be done with the guitar except to *try* (I stress *try*) to imi-

tate him?

The only place I can see these other players' contentious attitudes coming from is jealousy. They're so jealous that Ed did everything first or they're indignant that Ed is so much better—technically and musically—than they are that they can't really compete (not that music should be some sort of competition, but the aforementioned guitarists may be viewing it as that). I'm sure I'm not the only one with that opinion.

Eric Anderson
Fergus Falls, MN

RATING ROCKY

I agree 100% with T.C. Martin's letter in your September issue. Rocky George of Suicidal [Tendencies] is an incredible guitarist. This guy has the best solos I've ever heard. Sure, Eddie Van Halen may play more notes and faster, but so what? Rocky is, in my opinion, the best lead guitarist out now. Please transcribe one of his (Suicidal's) songs. For example, the song "Give It Revolution" has one of the best and "deepest" solos I've ever

heard. He really deserves credit and I don't think he gets enough. Thank you.

Darius Bagahi
Irvine, CA

P.S. Rocky George is *better* than: Stevie Ray Vaughan, Eddie Van Halen and all other guitarists in the world (including myself).

IN DEFENSE OF THE CD

Throughout the past few months I've paid very close attention to the harsh battle between compact discs and vinyl. To perhaps put the beast to rest for a time, I'd like to offer some insight that has not been discussed to this point.

It cannot be denied that the old ways of audio seem to produce a more natural, unmodernized sound. But I'd like to ask all music lovers to remember to consider the many other benefits of compact discs before taking a side.

We all spend hours with our guitars, even days, trying to figure out those awesome songs. Remember the days when you'd spend WEEKS trying to figure out songs using record players? We got really good at putting that needle in the perfect place to hear that lick one more time, didn't we? You may be able to pick up the barre chords of a Beatles tune the first time around; but, try getting even one bar the first time through on something classical! How about tape players, where just before we thought we had it, the rewind button would stick! How many holes have you kicked in your wall? Now, in a matter of seconds, we can hear the same three notes 15 times in a matter of seconds—that's quick learning! My CD player is close to the floor so I can even reach the search button with my toe which allows me to always have my hands on the guitar...try that with a record player!!!

Think of all those new sounds you've heard in your CDs that you never picked up on in the years that you listened to the same songs on vinyl. Both beginners and advanced players are offered that special gift of clarity for those weird chords that seem to be separated from the rest of the sound on CDs. Ever buy a tape or record of a live performance that seems to have been recorded with no treble (*Exit Stage Left*, for example)? CDs

Continued on page 140

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What A Great Guitar Should Be

STREET NOISE

By Lorena Alexander

HANDS ALL OVER: Kenosha, Wisconsin's Cameron Steenhagen of the band Last Rites gave new meaning to beating out the competition "hands down" when his unorthodox style of playing a right-handed strung guitar "upside down" made him the winner of the "Cutting Heads Competition" at Chicago's annual "Guitar Madness" guitar show. Steenhagen, who also displayed his ability for playing two guitars at once, earned himself prizes that included a Gibson Les Paul guitar, a supply of Gibson strings, a Laney amp, and free recording time at a local studio. Here the victorious guitarist (center) is pictured with show organizer Rob Bakes (left) of Bakes Guitars, Elgin, IL, and Scott Johnson, Marketing Manager of Gibson Strings, one of the show's sponsors.

Courtesy Gibson



"CUTTING HEADS
COMPETITION"



CLAPTON WITH PAUL BARRERE OF LITTLE FEAT

Keri Sotile

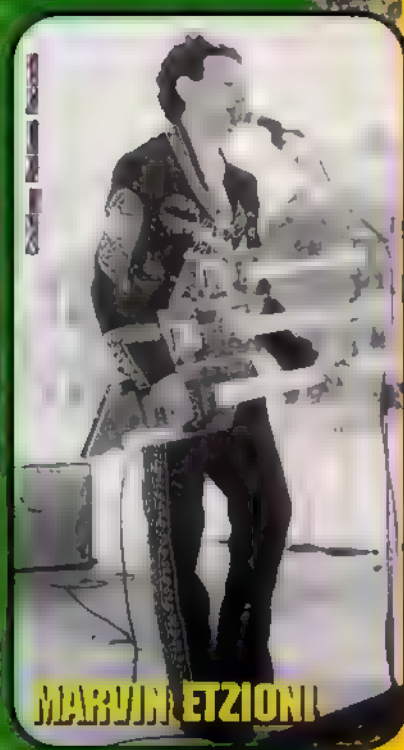
DANGER-OUS LIAISONS: When the European press dubbed Jennifer Batten "Danger Girl," the moniker initially came from the spiky-haired blonde guitarist's plum spot in the band backing Michael Jackson on one of the biggest tours yet staged, his worldwide *Dangerous* trek. Now Batten's increasing desire to challenge and surpass the "average" hard rock/heavy metal genres not only musically but also metaphysically shows her own daring-do in a pair of rather adventurous videos. While Glenn Danzig once wrestled an alligator in the Louisiana Bayou for his band's "I'm The One" video clip and Peter Gabriel braves slugs and snails crawling around his face and ears for "Digging In The Dirt," Jennifer has taken on 100,000 honey bees and 1200 coals. In "Flight of the Bumble Bee," her first video (a big favorite on MTV Europe), Jennifer covered herself with honey bees and emerged without a sting! Then for her third video, "Secret Lover," she walked barefoot across hot burning coals in a ritualistic firewalk to prove mind over matter. Although she had to perform the, uh, feat a total of 11 times so that all angles could be filmed, she walked away without so much as a blister. Perhaps not so audacious an undertaking was ripping out some monstrous licks with Guns N'Roses' Slash who was invited to play during the song "Black Or White" while the *Dangerous* tour was in Oveido, Spain. Batten leaves the Jackson band at the end of January to pursue not only her solo career but also a new hard rock/heavy metal project with lead singer Grace. The guitarist also will be launching a tour in support of her first solo album *Above, Below & Beyond*.



JENNIFER BATTEN WITH SLASH

SLOW HAND, LITTLE FEAT: Who would've expected Eric Clapton, keyboard ace Chuck Leavell and Bob Seger sax man Alto Reed to be sitting in with Little Feat the night they opened for George Thorogood at Meadowbrook Music Theater in Rochester, Michigan? In town for his own gig at The Palace in the Detroit suburb of Auburn Hills, ol' Slowhand joined the Feat for a performance of Little Walter's "Mellow Down Easy" and a funkied-up version of "Apolitical Blues." Makes you want to think twice the next time you think about skipping the opening act at a show!

HEY, MR. MANDOLIN MAN:



MARVIN ETZIONI

Courtesy Sam Emerson

THE BUZZ

Watch for **Pearl Jam**-mer **Stone Gossard's** record (on his own Loose Groove label, distributed through

Epic) just completed with some Seattle buddies under the moniker **Shame**...A free newsletter with all the latest info on SIT Strings endorsee/Rodell Records guitarist/composer **Michael Chlasciak** is available by writing to Michael Chlasciak Support Team, c/o Rebecca, 218 Pandolfi Avenue, Secaucus, NJ 07094...**Steelheart's** lead singer **Mike Matijevic** was seriously injured on stage in Denver this fall when he was hit by a vertical lighting rig that came crashing down during the band's opening set for **Slaughter**. Mike sustained severe injuries, including broken bones and in excess of 30 stitches, but he returned to home state Connecticut to recover and assures us that he is recuperating and doing fine. "Open Ears" columnist **Steve Morse** has signed a deal with Lyrrus Inc. to collaborate in the authorship of interactive music libraries that feature his playing and compositions, a project that should appeal to both aspiring and accomplished guitarists. A recording session with Morse in his Florida studio produced tracks that have been converted into Lyrrus' library format, the industry's first interactive, computer-based system made exclusively for guitar...Guitarist **Neil Zaza** recently finished up the last leg of his 1992 National Clinic tour for Kaman Music (Hamer and Ovation guitars, KMD amps, Trace Elliott) and is completing work on his first instrumental project for BMA Records with pop artist/producer **Michael Morrales** at the helm in San Antonio, Texas...First **Pantera's** **Phil Anselmo** was raving about Red Light Records' band **Crowbar** and their debut release, *Obedience Thru Suffering*. Now **Rob Halford's** added his endorsement, naming them one of the best bands coming out of the underground along with **Skinny Puppy** and **Temple Of The Dog**. Most folks know **Steve Isaacs** as an MTV VJ. Soon more may know him as frontman for L.A. alternative hard rockers **American Psycho** whose four-song demo has been making record company rounds. According to Isaacs, their influences include early **Cheap Trick**, **Jane's Addiction** and **KTC**. England's **New Model Army** have signed with Epic Records. Band leader **Justin Sullivan** has fully recovered from his serious near-electrocution which occurred on

stage in Switzerland last summer. "Rumors that my hand shook as I signed the Epic contract are true," he says, "but this was more to do with the after-effects of the volts than anything else!" Their sixth studio album (but first for Epic) was recorded at Amazon Studios in Liverpool with producer **Niko Bolas** (**Neil Young**, **Keith Richards**, **Melissa Etheridge**)...When **Aerosmith** were honored by their peers with the "Hard Rockers' Hard Rockers Award" at L.A.'s annual Foundations Forum convention, a video reel of testimonials was shown before band members **Tom Hamilton**, **Joey Kramer** and **Brad Whitford** took the stage to accept the award. Among those toasting them on video were **Scott Ian** of **Anthrax**, **Motorhead's Lemmy**, **Dave Mustaine** of **Megadeth**, **Kim Thayil** of **Soundgarden**, **Duff McKagan** of **Guns N'Roses**, **Alice Cooper**, **Extreme**, and **Lars Ulrich** of **Metallica** who said, "I hope that when we've been around as long as you guys have that we can be half as good as you are now...look half as good as you guys do...and play half as good as you do now." The new 'Smith album, *Get A Grip*, is due in March...This year's **Southeastern Music Conference** in Tampa runs from April 29th through May 2nd. As usual, the event presents the opportunity for original talent from all musical genres to showcase for music industry heavyweights in attendance. Deadline for showcase submission entries is January 15th. There's no charge for submitting entries, but you better hurry. Call (813) 989-1472 to get all the information you need...Rivera has made available a free "Guide To Killer Tone," which explains the popular features of their Combo Series line of tube guitar amplifiers and includes "knob by knob" faceplate references to types of sounds the amps can achieve (e.g. "Funk Rhythm," "Metal Chunk") For your free booklet write to "Rivera Guide to Killer Tone," Rivera, 8500 Balboa Blvd., Northridge, CA 91329.

NEW YORK ROCK CITY

Where did Hendrix jam with Jim Morrison? Where did the Who and Cream make their American debuts? What restaurant featured a menu item that inspired Paul Simon's hit tune "Mother and Child Reunion"? The "Tanqueray New York Rock-N-Roll Trivia Map" not only gives you the answers but shows you the very locations of these and over 60 other sites where rock history was made. The eight-page map includes a guide to rock music happenings and landmarks that span several decades of rock luminaries and the places they lived, wrote, recorded, performed and hung out. The map and its anecdotes and addresses are the work of Danny Fields, himself somewhat of a rock industry luminary as one-time manager of Lou Reed, Iggy Pop and the Ramones, publicist for the Doors and Cream, and former editor of magazines like *Circus* and *16*. From Dylan to Sonic Youth, the Fillmore East

to *Rolling Stone*, this rock trivia guide is fascinating, fun, and best of all, free! Get yourself a copy by writing to: Tanqueray New York Rock-N-Roll Trivia Map, P.O. Box 511, Gibbstown, NJ 08027.

Ask them their philosophy, and you'll get an answer like "If at first you don't succeed, tell everyone you were trying." Ask what they like to be remembered for, and expect to be told "pushing the limits, they can fly." Worst childhood experience: "Living on a diet for 1 1/2 years while living off crackers and water." Dumbest of the dumbest scare you or make you think that superior intelligence pervades the freaky Southern California scene called xtra large. And definitely don't deprive your ears of their debut release in a hot Warner Bros. *Ear Them*. With nasty (tho' Pepper drive) fat funk, beat funk, folk melodies, offbeat, twisted humor ala Keith Nix/Mr. Buthorn/Saturn, touches of Beatlesque psychedelia, and a rock bounce this is a meaty serving of sounds and styles. Their music, their unique being tagged "alternative." No doubt their music is a rare treat, the varied "alternative" music backgrounds of 14 years old drummer Josh Freeze (whose credits include *Smog*, *Da Tendrils*, *Interloper*, *Grooves*, and *School of Fish*), bassist Bill Thompson of *Big D*, *Car*, vocalist Darren McNamee, who has joined his night time writing work in London with the Damned. Rat Scabies to form xtra large, and guitarist Warren Anthony Fitzgerald (producer of *MWA*, *Ear Them*, who also took part in the Rat Scabies project as well as working in the past with the Vandals. Signed to a record label after their first performance, xtra large members also earned endorsements from music companies Dean Markley, Danelectro, SWH and Warwick, among others. An accomplished painter, freeman Fitzgerald plans to pursue most popular music, but says he "uses his ingenuity to keep it real." He has a solo album entitled *Guitar for Sauce* forthcoming, described as "a guitar instrumental record that takes a satirical look at the guitar player scene." We can only imagine.



Warren Fitzgerald and his sweetpuppy named Arvismarfume

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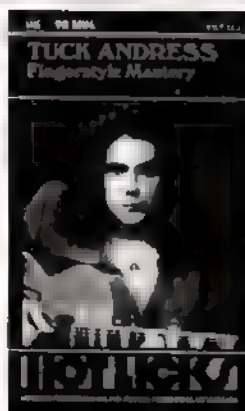
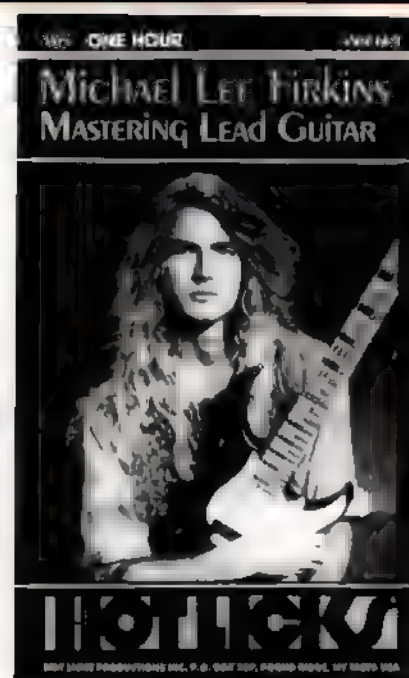
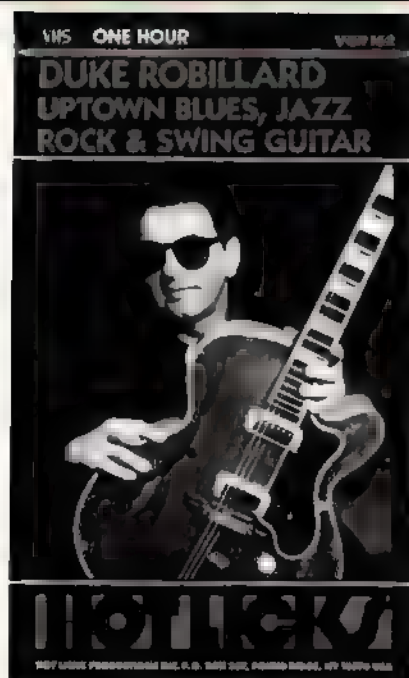
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MEDICINE

In these days of endless media oversaturation, bands hardly ever "come out of no-where" anymore. The much-vaunted "alternative music explosion" has turned a surgically precise megabuck microscope upon America's underground rock scene, and the result has been bands getting way too much hype and exposure far too early in their careers. A band's gestation period has dropped so drastically that today, a band is likely to find itself signed to a major label two to five years earlier in their career than they would have in 1988. Because of the media/industry microscope, talented bands have much less time to develop, which is why debut albums like Medicine's shocking *Shot Forth Self Living* have become such a rare occurrence. Most bands don't create albums this fully developed in entire careers, let alone with their debut release.

Any brain surgeon can tell you that, biologically speaking, the brain's neurological responses to pleasure and pain aren't that different, and that fact is certainly not lost on Medicine. Their album veers wildly between eardrum-piercing feedback, gentle, cooing vocals, massed acoustic guitars, screeching tape loops, and the album's single, "Aruca," has a minute-long intro that sounds like HR Geiger's alien set loose in a xylophone factory. "The only prerequisite in Medicine," vocalist/guitarist/producer/main songwriter/leader Brad Laner has said, "is that the music is somehow disorienting." If that's the objective, the band has succeeded on every count, and lots more besides. "That desire is a part of the reason for the band's name," Laner says. "We definitely want to fuck with people's



Mark Pearson

OPPOSITES ATTRACT

BY
JEM ASWAD

heads. We want to mix pretty, melodic tunes with the most hideous noise."

The band's constantly unnerving mixture of hard and soft certainly isn't unique—My Bloody Valentine has unwillingly led a horde of like-minded

bands—but their method is: where the Valentines keep the whammy-bar industry in business by creating a constant, dreamlike tremolo blur, Medicine tempers the sweetness with deafening noise.

"I won't deny that I like My Bloody

Valentine, I think they're brilliant," Laner says. "But that comparison has been blown way out of proportion. Sure, they're an influence, but I think what we're doing is very different."

Medicine formed about two years ago in L.A. Laner was a bit of a child prodigy musician, proving proficient enough to appear on television at the ripe old age of 11, playing bass with the Captain and Tenille! That brief gig may have given him something to rebel against: "When I was a teenager, I got really into all kinds of avant-garde, experimental stuff; John Cage and all that. I guess, in retrospect, that's a pretty weird thing for a kid to be into, but I think it's mixed with that sort of '60s

Continued on page 66



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Bob Mould of Sugar

Bob Mould is a tireless advocate of change. After leading the post-punk movement of the early '80s with Husker Du, he left their legacy to the historians and started anew. Releasing two albums under his own name, he endured the rapid pace of progress. Now he leaves that chapter behind to give us a taste of his new band, Sugar.

"I have to keep it interesting," says Mould, "just personally as a writer. It's variations on the same chord structures, it's variations on the same vocals and same lyrical ideas, but you have to keep reinventing the perspective."

The latest incarnation of Mould's ingenuity, *Copper Blue* is the most direct and pure representation of his intentions as a songwriter to date. A 10-month acoustic tour prompted Mould to be more succinct with his material, and Sugar's debut is the welcome result. The trio, which includes drummer Malcolm Travis and maniacal bassist David Barbe, drives Mould's compositions straight home with confidence and aggression. And man, for three guys, they make a lot of noise.

"The relationship between just bass, guitar and drums is very clearly defined, and I think there's a lot of people working in three-pieces right now that don't understand what those relationships are: just how the bass drum and bass guitar work together, how bass guitar and guitar work together, how the percussive nature of a guitar works with the top end of a drum kit..." Mould explains that when three pieces are working well together, a guitarist doesn't have to sweat out filling space. "It just fills itself up. You lay out all the positions, whether it's a framework, whether it's a hexagon, whatever it is. All those common points create a sonic boundary that you can work in. Then it's just a matter of filling 'em up, letting 'em breathe, filling 'em up, letting 'em breathe...After a while it gets really automatic, and that's when it gets to be fun."

Sugar's distinctive sound is borne of Bob's approach to the guitar and the instrument's subservience to the songs. With the mids absolutely cranked, he overdrives his late-'80s Stratocasters with an old MXR Distortion Plus. Heavy down-picking and layers of droning strings create the swarm through which the band pushes their exhilarating, oversized hooks, with Mould's voice—that *voice*—slicing through the din.

There's never a break in Sugar's rhythm support, even when Bob lays into a solo. He explains: "The way that I



by Rich Maloof

approach the guitar has always been a combination of rhythm/lead, with a lot of the drones and solos placed in keys that allow you to do two things at once. So it's not quite as naked as a lot of people approach it. It always sort of sounds like there's a second guitar in there, live."

Though he'll pull off a few lead lines to introduce a new melody, Mould doesn't put much stock in the spotlight-stealing practices of most players.

"I think there's no greater gift as a guitarist than to be a great rhythm player," he comments. "Everybody wants to be the lead guitarist, everybody wants to play all that fast shit. But that means nothin' at the end of the day. You take any of those solos that are all so bad-ass, and solo them up [on a board] and it just sounds like nonsense! You take a really good rhythm guitarist, and that can move somebody. Emotionally. People hear what's going on."

"Man, people get too cluttered with that stuff. To learn to play perfectly in time and with a lot of rhythm and a lot of feeling—that's the most important thing. I think a good lead is really cool, but in and of itself, lead playing is not that interesting to me."

What is interesting to Mould is how to make a guitar sound unlike a guitar. Whereas many-a slinger will sight past

heroes as influences, Mould sights the world around him.

"I'm influenced by all kinds of things outside of music. Sounds like road construction or the sound of natural elements, of how wind hits a certain building and makes it whistle—those things, that's the kind of stuff you should try to do with a guitar!"

"There's more to life than learnin' that solo," he continues with a grin. "You have to learn the elementary factors, but then the biggest thing to learn, I think, is how to connect the feelings that you feel; how you can get them from your soul to your brain to your hands to that instrument *as pure as possible*. When I see some of these blues guys that have been playing 50, 60 years—it's *amazing*. They're just feeling something, and it comes out. And that's what you devote your life to with the instrument," he muses. "'Cause anybody can pick that thing up and in three years they're doing hammer-ons and swinging it around their neck like those guys in the videos. But it takes 40 or 50 years to really get the mastery of the instrument down. It takes a lifetime. And then, like, the day before you die you might hit on it!"

And then you know it was all worthwhile?

"Yes. Exactly." ▸




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Steve Hackett

Father of the

TAP

by Pete Prown

In the world of rock 'n' roll there are few things as haunting as the guitar solos of Steve Hackett, a player whose hypnotic melodies swell and fade as if coming from a bewitched classical violinist, only later to explode in a frenzied rush of fast, distorted hammer-ons and tapping runs. If the name or soloing description still doesn't ring a bell, perhaps you'll recognize him as Genesis' former pointman on lead guitar, as well as a respected solo artist and Steve Howe's sidekick in the platinum quickie GTR (concerning that project, Hackett now dryly muses, "That band was interesting for about five minutes"). In addition to his electric abilities, fans also revere the guitarist's superb classical and steel-string acoustic playing, which grace the early Genesis albums as well as two full solo albums. Hackett largely disappeared from the American view following GTR's dissolution, but he's just now returned with *Time Lapse*, a live disc that shows his otherworldly electric chops and Genesis-tinged compositions in top form. Furthermore, upon completing his sellout summer club tour of the States, the English axe wizard will start gearing up for a new studio release sometime in '93, all of which leads to the question he gets asked most: Where have you been for the past five years?

"I've been doing all sorts of things: acoustic tours, classical stuff, charity work for Vietnamese boat people—everything but making records," says Hackett with a laugh. "I've been working very hard and now that I'm on tour, it's actually like a holiday to me; I really just wanted to play in front of people again and say 'hi.' Ironically, I still get a lot of fans telling me they liked the sound of Genesis when I was in the band over what they sound like now—some people even blame me for their new style! But I just tell them, 'Well, if you don't like what Genesis has become, maybe my music can do something for you.' I do play some of the old songs in my live set like 'Los Endos,' 'In That Quiet Earth' and my solo acoustic piece from *Foxtrot*, 'Horizons.' But I think my favorite Genesis album is *Selling*

England By The Pound because that's when the band was developing into very good players and there are lots of good ideas going on. But I prefer to look to the future with my own music."

"As far as developing the two-handed technique, I was inspired a lot by our keyboardist, Tony Banks. Before I joined Genesis in 1971, there was a four-month period following guitarist Anthony Phillips' departure when they played as a quartet and, to fill the void, Tony plugged his Hohner Pianette through a fuzz box. Interestingly, his impression of a certain phrase was to use

more notes than was physically possible for a guitarist to use. I liked that sound and wanted to start trading harmony lines with him, so I thought about how I could get the same stretches a keyboardist got and came up with using my other hand to tap—I had never seen anybody else do it before. As for Eddie Van Halen's popularization of that style, he's a fine player, but what happened was that he came to see a [Genesis] show back around '75 and I've never been to one of his shows and that's the truth. Of course, like anybody, I've picked up other guitar licks from people, but the two-handed bit is mine."

Recommended Listening

With Genesis: *Foxtrot* (1972), *Selling England By The Pound* (1973), *The Lamb Lies Down On Broadway* (1974), *Seconds Out* (1977), *Solo: Please Don't Touch* (1978), *Spectral Mornings* (1979), *Bay Of Kings* (1983), *Timepiece* (1992).



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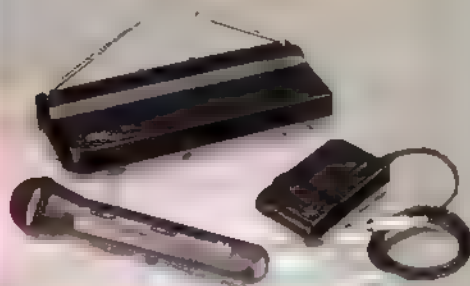
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JOE SATRIANI

by John Stix

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"(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN"

from *Aretha Franklin Queen of Soul—The Atlantic Recordings* by Aretha Franklin/Rhino presents Atlantic and Atco Remasters

Joe: There was a lot of soul music being played in my house when I was growing up. It was a family thing to enjoy music, so I have great memories of listening to that whole era of music in a real happy way. Every kind of music was on, and friends were coming over and people were dancing, and I was just a little kid, hiding under the coffee table. It was always magical, not only to hear the music, which always sounded great, but to be in a room where people were experiencing it as well and it rubs off on you. You become part of it and you work off those kinds of vibes. This song was played a lot. It was played at parties, it was played early in the morning, late at night, in different rooms in the house. I got to hear it all the time. It's a great song. I always wanted to do an instrumental of this tune. It's just one of those funny things. Here's a song where obviously this could be done a million different ways but I could never hear it other than this way. It's great—what else can I say?

"NOTHING IS EASY"

from *Stand Up* by Jethro Tull/Chrysalis

Joe: "Nothing Is Easy" from Jethro Tull's *Stand Up*. Andy Johns, who produced *The Extremist*, also did this record. I asked him

how he got that guitar sound on "New Day Yesterday." He was out in the studio whipping a microphone around in the air in front of the amplifier [laughs]. This is a great record, man. "Nothing Is Easy" is great. It's got great parts. It's a real good fusion of jazz and rock, but the attitude is straight rock. Ian Anderson is an absolute genius. I listened to this whole album at least a million times when I was a kid. I've always loved it. Ian Anderson's stuff always had a different element about it because his voice was so unusual, and he's got the flute in there. Jethro Tull seemed to be free of a lot of stuff that was happening at the time and I don't know any of the guys, so I don't know how they came up with a lot of that stuff. Andy has told me a lot of things were thought up on the spot. So there's a lot of people contributing to this sound but it didn't sound like Black Sabbath, it didn't sound like The Beatles. It didn't sound like anybody else when it was coming out, it was always unique. The rhythm of the song is fantastic—how they mix in that swing time in there is really cool. Jethro Tull was very simple sounding yet in listening to, say "Fat Man," it was obviously a very difficult song to play. Yet it comes off so lyrical. I was one of those guys that got into *Stand Up* and *Benefit* and then never bought another Jethro Tull record. I could never be as good as that. To make records and write songs that touching I thought would be great. You have to stop me from listening to this, or I'll just keep listening.

"YOU WON'T SEE ME"

from *Rubber Soul* by The Beatles/Capitol

Joe: These guys had great voices, great sensibilities, and the combination of the guys in the band and George Martin was just great. The sound of their voices rubbing together is one of those things the world only gets every once in a while and you go, "Wow!" There was a lot of Beatles, Stones and old British Invasion stuff at my house as I was growing up. This song is classic. It's got a drum part that's song-related, it's not related to the heaviness of the drummer's attitude, it just fits in the song. Everything that they did, every part that you hear was tailored

for the song. I don't know exactly why that is; it could be because they weren't monster players in the monster sense, but back then the genre of rock'n'roll was really accepting that. This has a good chord progression. It's one of those great songs where you can hear the McCartney influence but you can hear Lennon doing his thing as well. What really amazes me is how did they get the drums to sound so good back then? George Martin had a way, I don't know if it was him or Geoff Emerich or Ringo. A lot of people out there think Ringo's amazing. I don't know if people tell him that but he should know it.

"MEAN TOWN BLUES"

from *Johnny Winter And Live!* Columbia

Joe: I jammed to this record a million times. *Johnny Winter And Live!*—yes! Greatest live recording I think I've ever heard. This album has such a fire in it. It's Rick Derringer together with Johnny Winter. This is one of the songs I'd try to play along with, and the song would end and I'd be sweatin' and thinking, "Wow, where is he drawing this energy from?" I've always loved his playing. It just sounded great every time I heard it, and I got excited. I copped a lot of Johnny Winter riffs. There was a way that he played blues that got to me when I was a really young kid, more so sometimes than some of the original blues artists. That's because I was a kid. If it wasn't loud and distorted, I probably didn't like it. It took me a while to start to really broaden my tastes. I was just reacting to the intensity of that recording. That's what I wanted to have. I haven't heard this in a long time. It's got a little sort of Appalachian kind of thing he goes into there. A Mixolydian thing. It's that thing of people playing together. You can really hear it. I love when the snare comes in and gives it a little back beat. Johnny's got a great tone on this when he turns it up. This is an inspiring guitar performance. You know that if you were there in the audience you'd just be swept off your feet, mistakes and clams be damned. It's just human beings playing the instrument, getting people charged up. I always thought that a band that was known for playing should be able to feel free to do this kind of a thing. We used to do our best—Stu, Jonathan, and myself—to bring this stuff out. It was definitely part of my roots. And on stage, you've got a guitar, people are yelling and screaming, it's like you naturally get caught up in the experience of it and you don't want to hold yourself down to just songs. That's part of the thing about rock instrumentals. That's what's happening here for the last two minutes. Because people are playing a lot and there are no vocals doesn't mean they suddenly have to adopt a whole other stylistic encyclopedia of riffs, just because it's only music. They had it back then and obviously they influenced me.

"WHEN A MAN LOVES A WOMAN"

from *It Tears Me Up* by Percy Sledge / Rhino/Atlantic

Joe: It's a great song. The music I heard growing up is how I learned what songs are about, how songs push emotional buttons. Just like now, you go out, you're partying with your friends, you put in a tape and whatever's on the tape is part of that party. You learn something about life and about

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that piece of music and about your friends. It's all just from that experience. Sometimes I think that it seems like every piece of music that comes out was meant to come out at the time it came out. It was meant to do something to the people who got exposed to it, for some evolutionary purpose. I always thought this song was a bit short. Sometimes I think mono is more successful at grabbing the feeling of the event, the musical thing. I like the smooth, midranged curve. Nothing distracting, it's just this thing going on. It's not like on headphones it will sound like this and in a big house it'll sound like that and on your car stereo it'll sound

like this. They had to make the decision then, "How do we make the song sound great?" It's coming out of one speaker. It's always been magical to me.

GUITAR: Did you like the Michael Bolton rendition?

Joe: No. I have a hard time with people copying 1/64th of an r&b singer's performance and then just turning the volume up to 10. When I hear him sing that, I hear some white guy straining on every note, and it's like, "Where's the humility? Where's the subtlety?" This kind of a comment won't win me a lot of friends but that's how I feel about it. I think someone's taking something so wonderful and just

taking a slice of it and then they're amping it up to 10 and parading around like it's the real stuff. But it ain't. I grew up with the real stuff and he did too, but I can't help it.

"LITTLE WING"

from *The Sky Is Crying*

by Stevie Ray Vaughan/Epic

Joe: What a tragic loss. "Little Wing" is one of the most beautiful songs ever written, period. I have this religious thing about playing Hendrix songs. I just don't want to defile them, screw them up. So for years I never played them and then I quietly went about learning them all note for note. But every time I hear someone else do Hendrix, I just don't like it. This was very popular and a very good version. Stevie Ray Vaughan is the master, but what can I say? Jimi Hendrix communicated. He just played a song and the guy communicated. I prefer this to any other version I've heard. I've heard other people play it and I've almost puked on the CD. It affects me that much when I hear it. I've had to come to grips with that again because there was this thing about inviting all these guitar players to do a record of Hendrix songs. I struggled and struggled and it wasn't until I was listening to someone do a cover of a Hendrix song and Rubina [Joe's wife—ed.] said to me, "Oh, that's really cheap, why do people always screw up songs by trying to redo them?" I said, "You know, that's exactly how I feel. That's the end of the story." I realized it's a good idea to appear on all these records, but I said, "The hell with it." That's how I felt when I was 13 years old, that's how I feel now.

GUITAR: What are your feelings on Stevie outside of Hendrix?

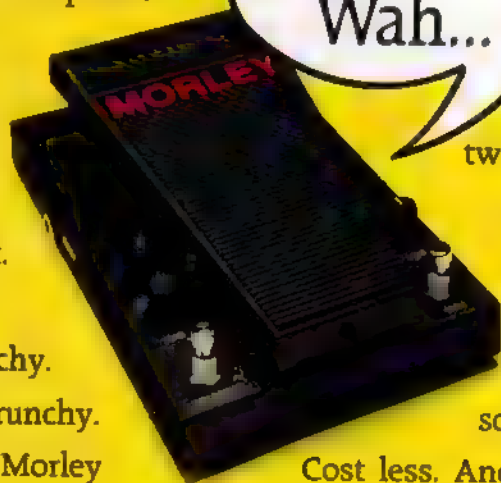
Joe: He was great. He was another guy who reached out. He communicated with his guitar playing. It's so obvious he had a great tone, great rhythm, great solos, and he put on a great show. All those things are so obvious but the cool thing is that he really communicated. When I hear something like "Change It," it's like, "Wow, he's giving me everything he's got." That's when you've got to thank a performer. It's when you realize they're giving you everything they've got. It's like, "Wow, he's not holding back with a hit single kind of compromise. Boom, he lays it out." I did two shows with him during '88 and he was that same way. He'd get on stage and just start working it up. It was like a train by the end of the night. It was like, "Whoa!" He was just giving it up for everybody. It was so admirable, as a human trait.

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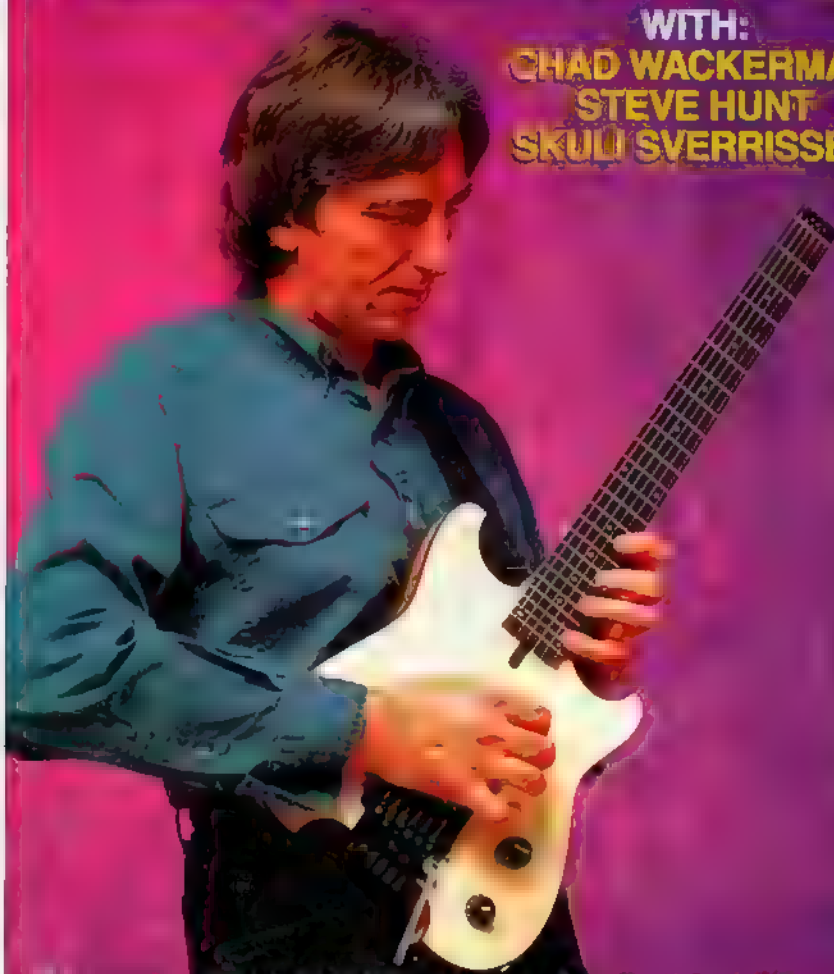
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Joe: I've listened to this a lot. My mother bought me this record. I remember my brother would play harmonica along with it and I'd be sittin' down playing guitar. This comes from such a different space. I always thought it was a bit spooky sounding. There's something about it, it's not just blues, you know what I mean? It's real deep. Nothing's on 10 on these recordings, these performances. There's a real subtlety to it. They sit and they groove on things for a while. They change chords when they want to. He's got his own cadence. It's like when you asked me about the Michael Bolton song. This is a typical example. It's not really the chords and the words that he's saying, it's just the vibe about it. To me it means a lot. Nick, one of my managers, gave me a big anthology of Howlin' Wolf and I'm goin' back to the hotel at night and playing along with it. It's great. It's so different, it's just a whole other era. I can't use the word "style" because it seems like a trite word to describe it. It's just a whole other world when I listen to this stuff. I spend a lot of time listening to these guys and trying to understand what place they were coming from. To me that's the whole thing that makes it work. Like when you're listening to the song "New Blues." It took something to get me to that point where I wrote that song. I can't claim responsibility for it, but I know that when I wrote it, I sat back and went, "I never did that before. Where did that come from? Why did I feel like writing that now, and what is it asking me to do in terms of finishing it?" And as I laid all the tracks, I felt the power that's making me live up to its potential.

When I was a kid listening to this, it was very foreign but my mom would say, "Listen to this. This is coming from a different place, there's something here." When she heard me listening to Led Zeppelin, she heard where they were getting it from and so she turned me on to this stuff. The only word I can think of is "vibe." I don't know if that's a good word, but it just seemed to me that it was another world. And if I could understand where it was coming from and how the connection worked out, then maybe when I go to write my songs, that's what it is I'm supposed to be coming from. I need to bring that vibe into the song and people have to notice it in order to get off on the song. If they don't, then I fail. ▽



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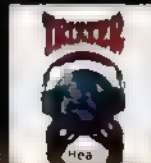
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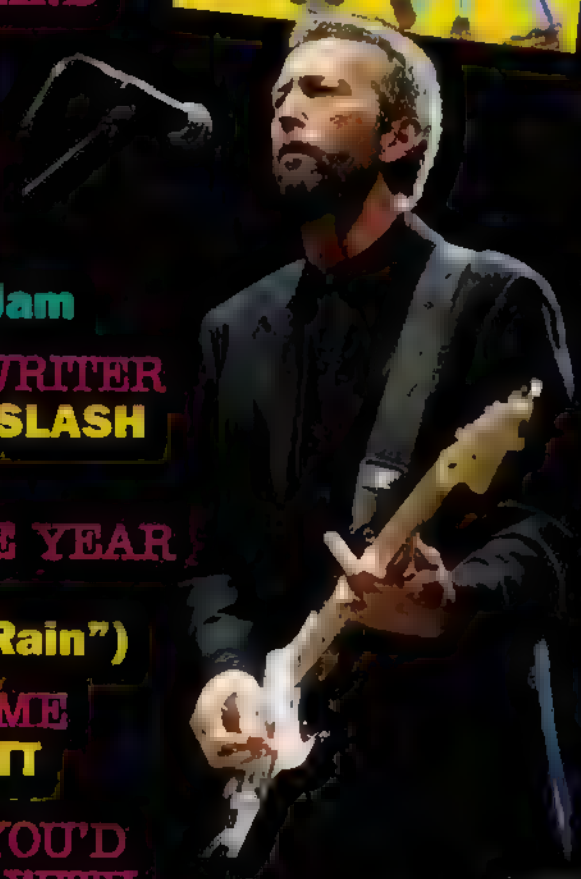
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performance notes

Andy Aledort

YESTERDAYS

This latest single from GN'R begins with two clean-tone electrics playing in a "country" feel, not unlike sections of "Sweet Child O' Mine" and "Paradise City." Both guitars use arpeggios; one is treated with amp tremolo. At the chorus, the song gets heavy with both guitars switching to maximum crunch, with the section changing keys to G major. This leads into Slash's brief, nine-bar guitar solo, which initiates another key change, this time to B minor. The first five bars of the solo are based on B Pentatonic minor (B,D,E,F \sharp ,A), modulating up through C \sharp and D, landing on E Mixolydian (E,F \sharp ,G \sharp ,A,B,C \sharp ,D). A Guns N'Roses song with only 25 seconds of soloing is unusual, indeed, as is the fact that this is a very simple, very basic solo.

WE ARE THE CHAMPIONS

One of rock's most powerful tunes from those masters of subtlety and, of course, modesty, Queen. Coupled with "We Will Rock You" on 1977's *News Of The World*, both tracks helped land that LP the #1 slot in America, which was a first for the band. Like "Bohemian Rhapsody," the tune begins with Freddie Mercury accompanying himself on piano, aided by sparse, melodic bass figures from John Deacon; in verse two, Deacon plays more complex melodies in the same fashion. Most of the piano parts in this tune have been arranged here for guitar. At 1:17, Brian May enters playing simple chordal arpeggios. For the heavy parts, Brian overdubbed virtually matching guitar parts, all arranged here for one guitar. His incredibly warm, one-of-a-kind tone is ruling totally. At the second verse, both guitar parts are notated in their entirety—add this to the piano part, which is repeated from the first verse, and there are three fairly complex, arpeggiated parts to choose from.

Over the second chorus, Brian adds some single-note lines, based on F Pentatonic major (F,G,A,C,D), which can also be thought of as D Pentatonic minor (D,E,G,A,C), as he begins his lines on the Dm chord. The solo guitar is treated with a flange effect.

THE EXTREMIST

Subtitled "Living On The Edge," the title track of Joe's latest is a heavy, blues-

influenced rocker not unlike *Surfing With The Alien*'s "Satch Boogie" in terms of where it's coming from and the overall feel. The tune opens with a "Nashville-tuned" dobro (see footnote at beginning of transcription) playing the opening figure, which is then essentially repeated by heavy electrics. The melody across the first eight bars is based on E Dorian (E,F \sharp ,G,A,B,C \sharp ,D), but alludes to E Mixolydian (E,F \sharp ,G \sharp ,A,B,C \sharp ,D) at points where the tonality leans towards dominant. Bars 9-12 of the melody follow the chord progression, leading into Joe's first harmonica solo, reminiscent of "Big Bad Moon" from *Flying In A Blue Dream*. The guitar solo begins at 1:21, initiating a key change to the relative minor (of E major, which was implied because E Mixolydian was implied, even though the first half of the tune is written in E minor—follow?). C \sharp minor, with Joe's lines based on C \sharp Aeolian (C \sharp ,D \sharp ,E,F \sharp ,G,A,B). His highly legato lines here are, as usual, executed flawlessly, giv-

to an incredible level, with the show being simultaneously released on CD as well as video cassette to a rabid audience; I believe the CD entered the charts at #3 and held at #2 for at least a month. His performance of "Layla" from that show is now an MTV staple. For the blues classic "Before You Accuse Me," Eric chose to perform it as a duo with his guitar-playing bandmate Andy Fairweather Low, who accompanies him beautifully. Both guitar parts are transcribed here in their entirety. Eric and Andy are both finger-picking acoustics, Eric getting a warmer tone and panned slightly to the right, and Andy with a brighter tone and panned to the left. I urge you to play through both parts in their entirety, absorbing as much as you can, if you're interested in this style of acoustic blues—so much of what both guys play is essential to the language of this style of blues. Either part on its own also would suffice for a solo reading.

Eric keeps his soloing very simple here, taking only two choruses, with the lines essentially based on the E Blues scale (E,G,A,B \flat ,B,D). The inclusion of the sixth, C \sharp , reinforces the change to the IV chord, A, as C \sharp is the major third of A.

WALK

This savage offering from *Vulgar Display Of Power* features a "dropped D" tuning, which means the low E is tuned down a whole step to D. Diamond Darrell's bizarre main lick, doubled by the bass, illustrates precision in the bending and releasing of the E \flat on the first fret of the sixth string. Darrell's *crushing* tone comes courtesy of his Dean Explorer-type guitar and Randall amplifiers, additionally beefed by the doubling of the rhythm parts with guitar overdubs.

Darrell's mind-boggling solo moves between lines based on the D Blues scale (D,F,G,A \flat ,A,C) and D Mixolydian (D,E,F \sharp ,G,A,B,C) in bars 1-8. The articulation combined with the tone makes for one amazing sound. Bars 9-12 are based on G Pentatonic minor (G,B \flat ,C,D,F) and G Mixolydian (G,A,B,C,D,E,F), and in bars 15 & 16 he plays a tritone shape (notes that are three whole steps apart), moving it up the neck in increments of 1 1/2 steps, following the intervals of an F \sharp diminished arpeggio (F \sharp ,A,C,E \flat). ▀



ing one a very high standard to shoot for. Notice also the slight slap-back echo that adds "push" to the lines. In bars 7 & 8 and 13 & 14, Joe leans into C \sharp Pentatonic minor (C \sharp ,E,F \sharp ,G \sharp ,B), inserting C \sharp Aeolian in bars 9-12.

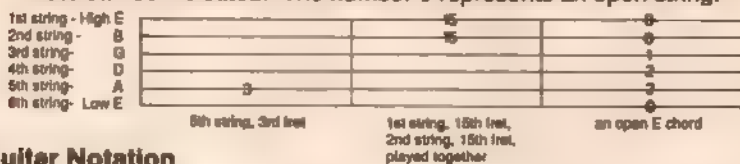
The bridge begins at 2:02, featuring a key change to A major, and Joe's lines here are essentially based on A Phrygian Dominant (A,B,C \sharp ,D,E,F,G). This leads back to a recap of the melody and the outro, which is a groove on the opening rhythm figure, over which Joe takes another harmonica solo.

BEFORE YOU ACCUSE ME

Eric Clapton's appearance on MTV's *Unplugged* helped to raise that program's credibility and general acknowledgement

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



Definitions for Special Guitar Notation

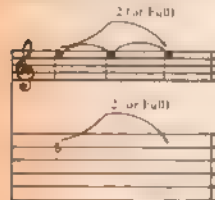
BEND: Strike the note and bend up 1/2 step (one fret)



BEND: Strike the note and bend up a whole step (two frets)



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step then release the bend back to the original note. All three notes are tied only the first note is struck



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



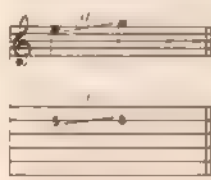
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



SLIDE: Same as above except the second note is struck



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



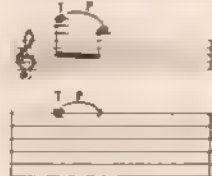
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



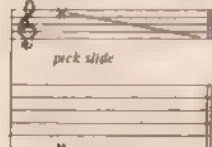
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



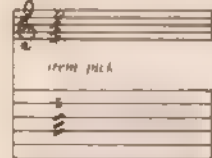
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



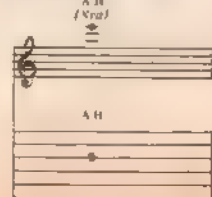
TREMOLO PICKING: The note is picked as rapidly and continuously as possible



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



THE EXTREMIST

As Recorded by Joe Satriani
(From the album THE EXTREMIST/Relativity Records)

Music by Joe Satriani

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 94$

Intro E5

*Gtr. I

*Gtr. I is "Nashville tuned" dobro arr. for gtr. "Nashville tuning" is same as standard tuning except ⑥ - ③ strgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (down 1/2 step).

*Gtr. II is 2 gtrs. & 2 "Nashville tuned" dobros arr. for one gtr.

*On D.S., 1st chord is struck, not tied (this bar only).

ES

GUITAR, FEBRUARY 1993 **39**

N.C. C#5 C#m loco

H P sl. H P sl. H P sl. H P sl. H M P

H H P P sl. sl. wavy sl.

Full 1 1/4 Full

H P sl. H P sl. H P sl. H P sl. H H P

H H P P sl. sl. wavy sl.

Full 1 1/4 Full

P.M. P.M.

Full N.C. Full B5 Full B Full Bsus4 B Bsus2 A5

Full Full Full Full Full Full Full Full Full Full

P.M. P.M. P.M. P.M.

N.C. C#5 N.C. C#5

Full 1 1/4 1 1/4

trem. bar

Full P Full P 1 1/4 1 1/4

H P sl. H P sl. H P sl. H P sl. H P sl. H P

H P sl. H P sl. H P sl. H P sl. H P sl. H P

*Depress bar before striking note.

P.M. P.M. P.M. P.M.

sl.

sl. H P sl. H P sl. H P H P H H sl. P P

sl. H P sl. H P sl. H P H P H H sl. P P

P sl. H H P P

P.M.-----4

(4)

B Bous4 B Amaj7 N.C. Full C#m

3 3 6 6

H H H H P sl. H H H H P P H H P P H H

sl. sl. sl. sl. H H

Full don't pick

P.M.---4 P.M.---4 P.M.-----4

(4)

Full don't pick Full P Full P N.C. A.H. (15ma) B

sl. P

A.H. sl

P.M.---4 P.M.-----4 P.M.-----4 P.M.---4

(4)

Asus4
 A.H.--
 (15ma)

Bsus4 Bsus2 Amadd2 N.C.Fmaj7(#11)

Full 1 1/2 Full 1 1/2 Full 1 1/2 2 1/2

grad. bend **trem. bar A.H.--

17 0 10 17 0 21 10 0 22 22 22 22 22 22 (22) (22) 22 (22) (22)

A.H. pitch: D
 *Depress bar before striking note.
 **L.H. operates bar, next 4 bars.

let ring-----4 let ring-----4

2 0 4 2 4 5 5 2 2 2 5 0 0 5 1 0 2 0 0 0 0

4 2 4 4 4 4 4 4 5 7 2 1 0 0 0

2 2 2 2 2 2 0 (0) 1 (1)

A+ Asus4 A+ Asus4

5 *1 5 *1/2 5 1 slack

(0) (0) (0)

A.H. pitch: D A.H. pitch: B A.H. pitch: B

*Pull up on bar. *Depress bar before striking note.

Rhy Fig. 2 (end Rhy. Fig. 2)

(0) 1 0 (0) 1 0

3 2 0 3 2 0

2 2 0 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 1 3

w/Rhy. Fig. 2 (2 times)

Musical score for guitar, showing a sequence of chords and a melodic line. The chords are A+, Asus4, A+, and Asus4. The melodic line includes a 3/4 note, a 1/2 note, a 1 note, a 5 note, a 3 note, and a slack note. The fretboard diagram shows the positions of the fingers for each note.

A.H. pitch. B

*Depress bar before striking note.

(Gtr II)

The image shows a musical score for guitar II and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, with some notes marked with 'x' indicating natural harmonics. The bass part is written on a four-staff system with a bass clef and a key signature of one sharp. It includes fingerings (1, 2, 3, 4) and a sequence of notes.

Full Full Dsus2 Full Full N.C.

Full Full sl. Full Full

(5) (5) (5) (5) (5) (5)

pick slides

(Gtr III out) E5

3 1/2

3 1/2

* trem bar
A H slack

* Depress bar before striking note
* L.H. operates bar.

steady gliss.
* tr

sl. T sl. pick slide

22 (20) 12 (10) 2

Harmonica solo

* L.H. slides down string while R.H. taps w/wedge of pick one fret above L.H.

1 2 3. N.C. E5

4. N.C. 3 1/2 Full Em7 P

3 1/2 Full P

BASS LINE FOR THE EXTREMIST

As Recorded by Joe Satriani
(From the album THE EXTREMIST/Relativity Records)

Tune down 1/2 step.

④ = E \flat ② = D \flat
③ = A \flat ① = G \flat

Music by Joe Satriani

Moderate Rock $\text{♩} = 94$

Intro

7

E5

N.C.

E5

N.C.

E5

N.C.

E5

N.C.

E5

D5 D#5 E5

*On D.S., note is sounded on downbeat,
not tied from previous bar.

N.C.

E5

D5 D#5 E5

N.C.

E5

2nd time to Coda

D5 D#5 E5

N.C.

E5

D5 D#5 E5

A5

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The tempo is marked "Allegretto". The score is labeled "Bsus4" and "Amadd2".

N.C. Fmaj7(♯11) Asus4

sl.

(0) 9 0 7 9 10 9 7 6 7 9 5 3 (3) 9 9 2 5 5 5 9 2 0

Coda

A5 B5 Dsus2

The Coda section is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, the chords A5, B5, and Dsus2 are indicated. Below the staff, the fingering for the right hand is provided: (5) 5 6 6 5 6 5 5 5 5 5 5 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7.

[illegible]

BEFORE YOU ACCUSE ME

As Recorded by Eric Clapton
(From the album UNPLUGGED/Reprise Records)

Words and Music by Eugene McDaniel

Moderate Blues ♩ = 100

Intro

Gtr. I
(Eric Clapton)

E7 **E°7** **Am6/E**

mf *sl* *(w/fingers)* *P.M.* *P.M.* *P.M.*

E(7) **N.C.** **B7**

Gtr. I

mf *sl* *1/4* *H* *V* *V* *V*

Gtr. II
(Andy Fairweather Low)

mf *(w/fingers)* *sl* *1/4* *P* *H* *H* *H*

1 2 3 2 1 2 (2) 1

Chorus
 *E5 E6 E5 E7 A5 A6 A5 A6 F5 E6 E5 E6

fore you 'cuse me, take a look at your self

sl

sl P.M.-----

sl rake

*Chord names reflect overall tonality.

E5 E6 E5 E6 A5 A6 A5 A6 A5 A6 A5 A7

Be - fore you 'cuse me, take a look at your

tr $\frac{1}{4}$ P

tr $\frac{1}{4}$ P

tr *sl*

E5 E6 E5 E6 E E6 E5 N.C.

self. Say I'm

B7 A5 A6 A7 A5

spend-in' my mon-ey on oth-er wom-en, you tak-in' mon-ey from some-one

E5 E6 E5 E13 E9 E6 E5 E6 A5 A6 A5 A6

I called your mom-ma

A5 A6 A5 A6 E E6 E5 E6 E E6 E5 N.C.

'bout three or four nights a go. Well, your

P.M.

P.M.

B7 A5 A6 A5 A6

mom - ma — said, "Son, — don't call my daugh - ter no more."

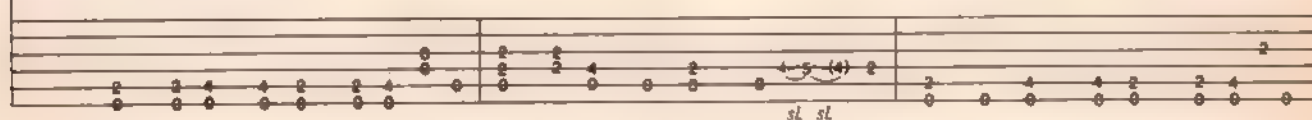
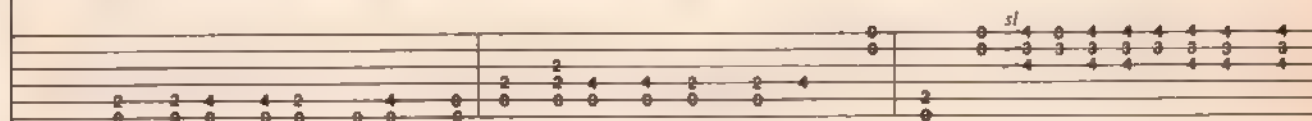
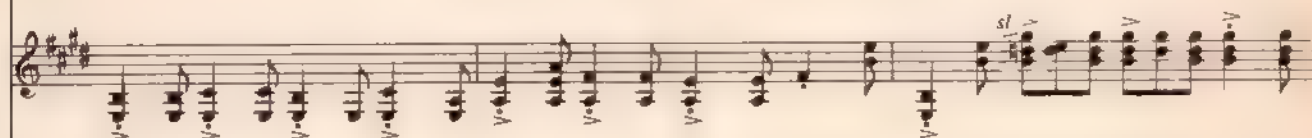
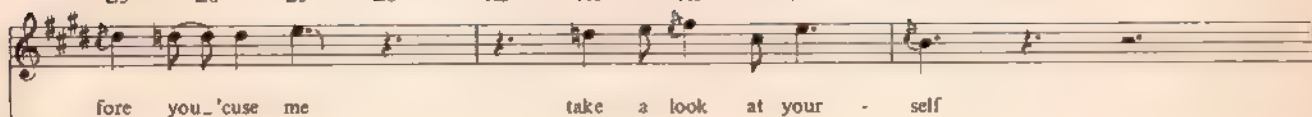
E(7) N.C. B7

Be -

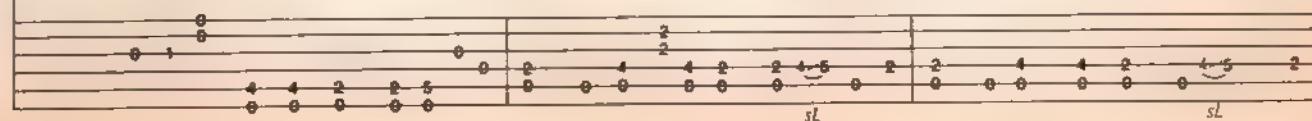
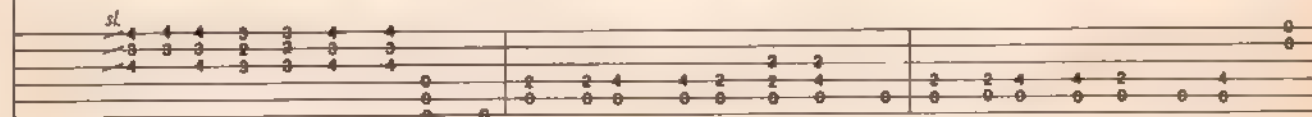
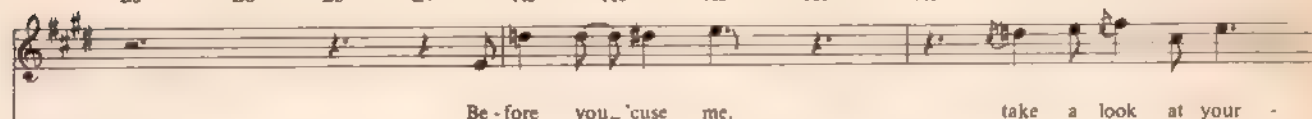
*T=thumb.

Chorus

E5 E6 E5 E6 A5 A6 A5 A7 E5 E6 E5 E6



E5 E6 E5 E7 A5 A6 A5 A6 A5 A6 A5 A6



E5 E6 E5 E E6 E5 N.C. B7

self. You say I'm spend-in' my mon-ey on oth-er wom-en,

sl v H P H

sl H P H

H P.M.

A5 A6 A5 A6 E(7) N.C. B7

you talk - in' mon-ey from some - one else.

sl v H

sl H

1/2 sl v sl v sl

1/2 sl sl H

Guitar solo 1

E5 E6 E5 E7 A5 A6 A5 A6 E5 E6 E5 E6

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various notes, rests, and dynamic markings such as 'H', 'V', and 'P.M.'. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various notes, rests, and dynamic markings such as 'H' and 'P.M.'. The score is written in a traditional musical notation style with a clear, legible font.

E E6 E5 E6 A5 A6 A5 A6 A5 A6 A5 A6

Come on back home, ba - by, try my love one more time...

trill

P.M.

sl

p

E5 E6 E5 E6 E E6 E5 N.C. B7

You know (when) things don't go to suit you...

sl

H

sl

H

P.M.

sl

A5 A6 A5 A6 E N.C. B7

I think I'll lose— my mind— Be -

tr

sl *P.M.* *P.M.*

H *1/2* *P* *sl*

P.M. *1/2* *H* *P* *sl* *P.M.* *sl*

Chorus
E5 E6 E5 E6 A5 A6 A5 A7 E5 E6 E5 N.C.

fore you 'cuse me, take a look at your self.

sl.

sl.

sl. *sl.* *sl.* *sl.*

E E6 E5 E7 A5 A6 A5 A6 A5 A6 A5 A6

Be - fore you, 'cuse me, take a look at your

sl

sl

H *sl* *sl*

H *sl*

E5 E6 E5 E6 E E6 E5 N.C. B7

self. You say I'm spend-in' my mon-ey on oth-er wom-en,

tr *H*

tr *H*

H *PM* *sl*

H *sl*

A5 A6 A5 A6 E N.C. B7

you tak - in' mon - ey from some - one else.

Guitar solo II (Outro)

E5 E6 E5 E7 A5 A6 A5 A7 E5 E6 E5 E6

10

guitar questions

Barry Lipman

Send Questions to: Guitar Questions, P.O. Box 1490, Port Chester, NY 10573

Question: Can you please explain the purpose of the different colored wires in a humbucking pickup and how to hook them up?—Kevin Cherello/Boca Raton, FL

Answer: Different pickup manufacturers use different colors to mean different things. The most complex configurations usually involve pickups with two coils, either side-by-side as in a conventional humbucking double coil pickup, or the newer stacked type pickup. These pickups are often wired using a cable comprised of four conductors plus a shield.

When there are four conductors plus a shield, you have access to the start and finish wires of both coils and can wire up any combination of series of parallel and in or out of phase wiring configurations.

Three conductors plus shield cables usually are provided with tapped single coil pickups. This allows you to select either the entire coil for the fullest, fattest sound or the tapped portion of the coil for a thinner tone with slightly less output.

Two conductors plus shield wiring allows phase reversal in both double and single coil pickups. The two conductors can trade places, one being hot and the other grounded. In either polarity, the separate shield wire allows a constant ground

to the pickup.

You will need to write the pickup's manufacturer for specific information regarding the color code of an individual pickup, as there is unfortunately no universal standard that they all follow.

Question: What can I do to eliminate buzzes and action changes when going to and from an altitude of 7,000 feet?—Craig Atkin/Tulsa, OK

Answer: Altitude changes cause pressure changes that will affect the wood moisture content of your instrument. The only way I know of to completely eliminate these effects is to purchase a guitar made of synthetic material, like graphite. Other than that, you will need to adjust your truss rod, and possibly your action and intonation, each time you change altitude. Give the guitar a day or so to settle in to the new climate before making the required adjustments.

Question: What causes some notes, in all positions and all octaves, to lack sustain while other notes ring out and sustain fine?—Alex Sill/Madison, KS

Answer: If your guitar has sustain problems associated with certain pitches, indepen-

dent of position or strings, you most likely have a resonance problem. These problems come from the guitar's tendency to vibrate with and absorb certain frequencies.

I have had varying degrees of success with these types of problems by weighting either the headstock or the body or both. Increasing the mass of the headstock or body will increase sustain while also changing the natural resonances of the whole guitar. There are many ways to permanently add weight to a guitar.

Groove Tubes makes a product they call Fat Heads; these are brass plates one installs between the tuning machines and the peghead, significantly increasing the weight of the headstock.

Weight can be added to the body by installing lead or brass in various out-of-the-way locations, such as in the control mortice or under the bridge. Overall balance and weight are factors to consider, so it is wise to conduct extensive experiments using external weights clamped to the outside of the guitar as close as possible to where you are thinking of installing them. When you find the right weight or combination of weights using temporary clamps you can then devise a permanent installation. ▀

The Edge



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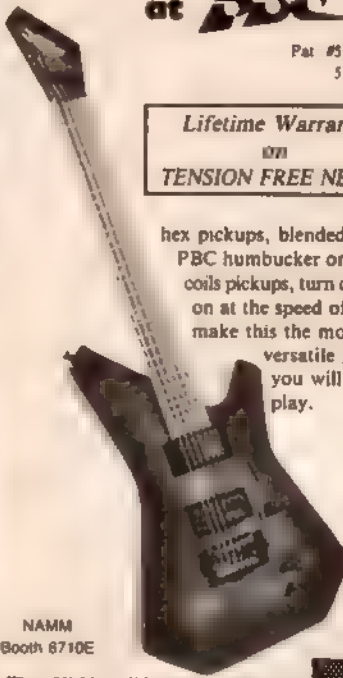
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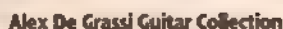
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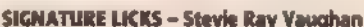
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Continued from page 13

Californian thing we have going—The Doors, Beach Boys, Captain Beefheart—to create the way we sound now.”

Since then, he's been in “millions of obscure artsy bands,” the best-known of which is Savage Republic, a semi-psychedelic Californian cult band with whom he played drums for three albums (all of Medicine's members are multi-instrumentalists). “I was around for the band's death throes,” Laner says. “I really just joined because I wanted the experience of being in a working, touring band. It figures I'd join just as they were coming apart!” he laughs. However, part of that band's experimentalism—its use of drones and weird Eastern scales—occasionally comes to the fore in Medicine.

The band's other members (three of whom are art school grads) include Jim Goodall (a 20-year-plus veteran drummer who played with the Flying Burrito Brothers and the Byrds in the '60s, and many years later played with Laner in a band called Severed Head In A Bag), vocalist Beth Thompson (ex-Fourwaycross), guitarist Jim Putnam and bassist Eddie Ruscha (son of famed artist Ed Ruscha).

Uniting casually, the band attracted record company interest before they'd

even played a gig. A rough 1991 demo (recorded in Laner's living room) found its way across the Atlantic, and favorable mention in the *NME* (the British music tabloid *New Musical Express*) garnered a quick A&R buzz that resulted in the band signing with Def American (and with ultra-trendy Creation in the U.K.) in April, and heading into the studio a mere few days later.

The album was recorded at Hammer in Chatsworth, California, “literally right down the street from the Spahn Ranch,” where Charles Manson's family was based. “The ranch burned down a few years ago, and even though that area is total suburbia, it's really isolated and there's a weird feeling about the place.” While the area's legacy may not have had a direct influence on the music, “We definitely have a kind of occult aspect to our music,” Laner says. “We're all into Chaos theory and try to work it into the band.”

Adding an alarmingly normal element to the album is the legendary Sneaky Pete Kleinow, who's played pedal steel guitar with Bob Dylan, Johnny Cash, and virtually every country-rock legend there is. The Lemonheads had wanted to use Pete on their album but couldn't locate him; drummer Goodall, of course, knew him from the old days and found him working as

an animator in the San Fernando Valley. “Pete does things with pedal steel that no one else can do,” Laner raves. “He came in and sat down and played and we were all just astonished. He played all of these beautiful things. He didn't like the way we made him sound, though—he just couldn't understand why it was so distorted!”

One startling aspect of the album is the fact that there were no samples—and few keyboards—used. Laner's guitar style is unusually physical, ranging from weird picking techniques to sheer violence performed upon the instrument. That approach spilled over into Laner's approach to recording; most of the sounds on the album were achieved not by special effects (apart from a bunch of old effects) but from Laner manipulating the studio in a way similar to his guitar style. “We made our engineer run off screaming a few times,” he laughs. “I'd be turning some knobs all the way to the right and his face would turn white and he'd say ‘You can't do that!’ Of course I would anyway.”

As painful or beautiful as their album's seething snakepit of sounds can be, Medicine is building rock into a forbidding, yet surprisingly accessible and appealing new shape. ▀

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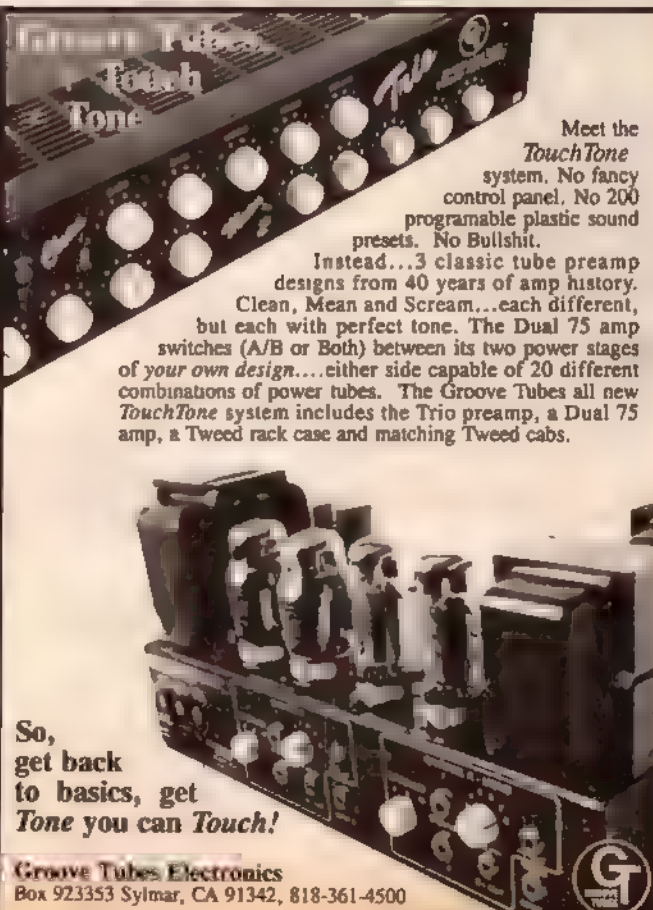


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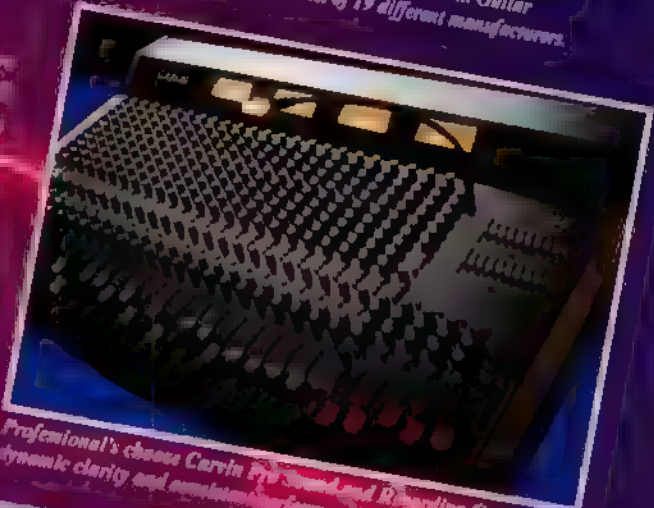
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"I'm attracted to that minor or dissonant feel because it's like a hook in your heart. I don't want to get into gross imagery but let's say it's like barbed wire across your palm."



SPARKIE CHUNGE

Jerry Cantrell Part Two

emotionally
unnurtured,
fragmented
young adults
struggling to
make sense
of the world
and them-

Wait, here it comes...it's just after that psychedelic bit where we break the song down and then pick up the riff again." Jerry Cantrell leans forward in anticipation, his long blond hair brushing the top of the recording console. (Yes, his goatee is magenta!) We're listening to a playback of "Rain When I Die." The digital studio clock reads 3:30 into the song. Cantrell breaks into a delighted laugh as a simple three- or four-note riff pops out of the aural maelstrom that is Alice in heat. "Did you hear that trill, man? That was pure Santana." He shakes his head in bemused satisfaction. "Haven't the sanest idea where the tone from that has been purely instinctual or subconscious—I mean, I've heard plenty of Carlos, but I never tried to copy his style," he shrugs. Sure it's fun to play spot-the-'70s-influences in Cantrell's playing. But what's truly amazing about the man many are hailing as the most original and innovative new guitarist of the '90s is how he's "intuitively" rearranged the musical geometry of his heroes, including Angus Young, KISS, Elton John, Hendrix and others, to create a unique hybrid that heralds a sea change in the way guitarists approach songwriting and soloing. Like Angus, Jerry is more concerned with feel than form, would rather play three real notes than 300 superficial ones. He pops Angus and Jimi into his subconscious cuisinart and sands them into warp drive, creating a lyrical and musical style that perfectly reflects reality as experienced by the so-called "lost generation" of

themselves. Finally, the most impressive aspect of Cantrell and his co-writer Layne Staley's work in AIC is the fact that each song contains the full spectrum of emotions about its particular subject. A resolution isn't always stated, but you feel it implicitly in your gut. It's like having a cathartic talk with a friend or a lover—the very process of working through their experience musically becomes a kind of "creative therapy" for the members of Alice in Chains. Whether it's questions of death and mortality in "Them Bones" or groping through the entangled feelings left by a failed love relationship in "Down In The Hole," Alice tunes don't polarize into false extremes of blind, despairing rage on the one hand or gooey escapist love songs on the other. Cantrell tunnels through despair into hope and realization. He may appear to be merely relating a story at first, yet somehow by the end you've spiraled up to a new level of understanding—what Jerry refers to as "putting it away." Terse, sometimes claustrophobic riffs and chords that could be compared to the grinding of tectonic plates in an earthquake spill into uplifting choruses and solos, what Cantrell likens to "going through hell and suddenly emerging into heaven." Interviewing an intuitive genius such as Cantrell requires entering his own unique, non-clichéd creative flow. It's always fun and enlightening, and at times quite moving.

BY VIC GARBARINI

"You have to honor the past. What you enjoy from that made you what you are. It's sort of like passing on a baton. It's not about copying riffs."



Your music seems to carry as much of the message as your lyrics, even if it's not planned. Subconsciously, do you find yourself going to certain riffs or intervals

because they fit the mood of the song?

Definitely. I always write music first. Then I get a vibe off it and I just sit and chill and play it over and over. Eventually,

words just start forming and, yeah, it always seems to fit the mood of what the song is about. It's like the music provokes an emotion in me, and then I expand on that emotionally even farther through the lyrics.

On "Them Bones," could you look back and say, ah, that "chugging" rhythm figure is about the anxiety, and the chorus and solo are a new plateau?

It was pretty unconscious when I was working on it, but yeah, it did work out that way. For me, I get a feeling that the riff has become *alive* in a sense, and I read some feeling into it. Then something I've written will strike me as appropriate for that piece. It's never crafted. That machine gun riff on "Bones" came to me during the Clash Of The Titans tour in 1990. I was in my room rehearsing...make that "dicking around"—I don't rehearse, who am I trying to kid [laughs]? For the solo I needed something quick and vicious to punch you in and take you out—but that would also start the song back up again. So it's a three-part song, with the solo as the final "fuel injection" that resolves it in a beautiful way as it takes you back into the chorus.

You use your whammy bar on "Rain When I Die" to warp entire chords into another dimension. There's dread, antic-

LARRY BUSCH

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ipation, fear, hope—all in that one move. How and why?

Yeah, that's a good soulful riff that speaks for itself as a mood feeling. We talked before about how something like that means different things to different people and I don't want to limit that by just giving it my interpretation. If it touches you in some way, it's done its job. As for "how": I strike the open E string as I strike the A up around the 15th or 17th fret while pulling up on the Kahler bar that came standard on the C&L Rampage I used on the album.

When you get an idea that clashes with what someone else in the band is doing, I get the sense that you incorporate the conflicts rather than argue about them.

Yeah, all of our songs are molded by eight hands. Layne and I cover each other when we come up against blocks. I might hand him something and say, "Hey, I'm stuck, can you do anything with this?" And Sean (Kinney) our drummer controls Mike (Starr, bass) and I with the way he alters his tempos and colors his cymbals. On "Rain When I Die" we made a major 180 (degree) turn. First we had that rolling riff and a chorus. Sean and Mike jammed on it for a few weeks and I started to write lyrics and got the first lines. I sang my idea to the band and we dug on it. Then Layne got a totally different idea and asked us to check it out. Rather than argue, we put the two ideas together and alternated—I do the first line and he does the second. Then he came up with this radical chorus out of nowhere and the song fell together. The opening riff to Layne's tune "Hate To Feel" recalls Led Zep's "Dazed and Confused." You guys are so original in approach, did you give that any pause?

It totally has that Zep feel, yeah. I brought it up to everybody but we agreed it was really us so we weren't bothered by it. I never TRY to be original—you either do it or you don't.

It's more important to be "real" than to be clever, no?

That's the secret to becoming original—first be real with yourself. You have to honor the past. What you enjoy from that made you what you are. It's sort of like passing on a baton. It's not about copying riffs. Led Zep and other bands inspired me and others through the insane love they had that literally drove them to be the people they are and make that music. That's what you pick up on. Speaking of original, you mentioned that your solo on "Angry Chair," your latest single, was the "worst" you've ever done. Yet it sounds appropriate, intentionally off balance as if you were actually falling off a chair as you played it.

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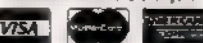
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Just about [laughs]. It was a first take. I hadn't even warmed up, it's totally off timing-wise. Basically, when I do solos I just let the tape roll and we jam for a while until I come up with a basic idea. I thought that one sucked, and started to do another take but everybody else was jumping up and down saying "That's great, that's it!" I was going "NO FUCKING WAY!" So we made a deal: I'd do a few more takes but we'd keep the original. In the end, Layne insisted the first one was perfect, even though I thought it was the shittiest thing I ever did. Still do [laughs]. And it is off balance in an interesting way—like falling down the stairs and landing on your feet.

You seem to have an affinity for minor, dissonant or modal chords and riffs in your verses that move into major keys in the chorus—sort of facing a crisis and then coming to a solution of sorts. Is that conscious?

It's kind of like going through hell and reaching heaven, isn't it? There's definitely a resolution in the choruses, or an orgasm if you prefer! I'm attracted to that minor or dissonant feel because it's like a hook in your heart. I don't want to get into gross imagery but let's say it's like barbed wire across your palm. Then moving into the major is more uplifting and upbeat. You feel it all in an emotional sense which in turn manifests physically in your playing.

You've said that Elton John's music taught you to combine all those elements, and you learned those modes in choir. Was there any guitarist that inspired you along those lines?

Lindsey Buckingham. He's one of the two guitarists—the other being Ace Frehley—that I'd really like to meet and talk to. Not in the sense of an interview, but just to hang out and find out what kind of guy he is and see how that influenced what he plays. Fleetwood Mac's *Rumours* has to be one of my all-time favorite albums. I must have spent an entire year listening to that album. All those elements you're talking about are in there. Every song on that album is so painfully beautiful.

You've rarely mentioned Hendrix, but your songs and playing echo some of his tighter riffs, like "Crosstown Traffic," where again the playing is sublimated to the overall structure. Or like...

... "Manic Depression." That's my favorite Hendrix track. You have that rolling line with a solo in the middle. Like "Rain" or "Angry Chair." It's not totally on—it's "off" in the right way, a lot of beautiful noise. But early on I wasn't so

Continued on page 130

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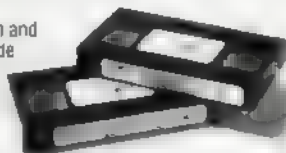


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METALLICA



RECORD OF THE YEAR

Masters

of 'em

All

by John Stix

This was the year of the Seattle bands, when Nirvana, Pearl Jam, Alice in Chains, Soundgarden and one-offs like Temple Of The Dog and the Singles soundtrack dominated the cutting edge so much so that they made it mainstream. It was also the year of the full-length follow-up for Guns N'Roses with press and media by the mile to tow. Certainly this was Ozzy's best year for recording and likewise Van Halen's for video. George Lynch, Eric Clapton, Black Crowes, Faith No More and the Red Hot Chili Peppers all came on strong with albums that would excite and expand their core audience to new levels.

When the 1992 Readers' Poll votes were tabulated, three bands dominated: Pearl Jam, Guns N'Roses and Metallica. Pearl Jam was voted the Breakthrough Band of the Year with guitarists Stone Gossard and Mike McCready also making strong showings wherever their names appeared on the ballot. Slash and GN'R took the rock categories. When it came to metal, readers declared Pantera the band to watch but Metallica the band that is larger than life. In the Record of the Year category, where all of these heavyweight contenders competed against each other, the top honor went to Metallica. Never looking to take the easy road or jockey for first place, James Hetfield offers a look into his songwriting and the attitude that has served his band so well.

Were you aware of when you started becoming influential and sounding like yourself?

Well, as you go along, time tells. On your first album, it shows if you're developing your own style or not. At first you're just kind of lost, going around like, "Hey, the Gals. You can't tell what they're doing."

Was there a song you wrote where you thought, "Hey, I've got something?"

The first album—we'd been playing those songs for two years in clubs, so when the second album came out it was really a big step, and it sounded like that. For a song I'd say "Fade to Black" on *Ride The Lightning*. Pretty much the whole album, *Ride the Lightning*.

When you're writing, is tone important?

Well, if you have the right sound, it's really hard to mess up with writing any kind of thing. If you have a good crunchy tone, it's kind of hard to write a bad riff, you know?

Do you write while cranking the boogie through the Marshall bottom or is it with a practice amp?

It's pretty much a practice amp, because backstage we've got those little Marshall things. I put it on 10 and we fiddle around.

Many musicians write on the road and others don't. What about you?

Well, we come up with the basis for a song, like riffs, or song titles, or certain lines vocally, but as far as actually sitting down and arranging the song, we'd rather focus on

what we're doing on the road.

Where do lyric ideas come from? Movies, books, conversations?

Certain people have turned me on to things. On the *Metallica* album, there's a lot from within, instead of stepping back and looking at outside things. But I'd rather watch a movie than read a book. I'm not really into reading so much.

Has there actually been a movie that influenced a song?

Oh, there's loads. "Sad But True," and the movie *Magic*. You know the guy from *Silence of the Lambs*, Anthony Hopkins? That was an earlier flick of his, and Ann Margret. It's about a split personality, and evil's taking over at wrong times... "Wolf and Man" and the movie *Wolfen*. What was your musical daydream as a kid?

The typical one: [being] up on stage jamming with Aerosmith. I remember at one point my brothers were teasing me saying, "Oh yeah, you're gonna be on stage one day," with all that sarcasm.

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END OF THE SHOW)
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AWAY !! (IT BROKE TO EZZY ALSO)

JAH/MZ
12/17/91

I don't hear any Aerosmith in your music.

It was more than just liking the band; it was like hating a different band. That was my kind of thing. I really liked Ted Nugent, Aerosmith and Sabbath. With 'Smith, I really liked the rawness. All my buddies liked KISS and it was always the battle. You had to have a band that was "yours" just to put theirs down, you know?

I wouldn't have guessed that you would have been an Aerosmith fan because they

seem so loose and you seem so tight.

Right [laughs]. Well, I think AC/DC influenced that, as far as tightness and rhythm-wise.

I read somewhere that you said you played rhythm guitar by default because you couldn't find anybody to do what you wanted.

[Laughs] I was pretty confused. I knew I wanted to do music, but I could kind of do a couple different things. I could kind of sing a bit, I could play rhythm, and I could do some drum stuff. When we were first going, with some of the

earlier bands, we always had trouble finding a singer, and everyone wanted singers. There were guitarists up the ass. So I tried to concentrate on singing, to get a gig going somehow.

What was your big cover song, as a singer?

Well, in the earlier days I was doing rhythm and singing. We did quite a bit of Thin Lizzy, Sabbath. We didn't do many gigs in the earlier days [laughs]. I liked early Maiden, like Paul Di'Anno stuff.

Getting back to trying to find a rhythm guitar player...Because I was singing, no one could really do what I wanted. It was pretty frustrating trying to show someone something that I could basically do myself. So at one point I remember telling Lars, "Hey, I'm gonna play rhythm and we're gonna look for a singer."

Do you think that your singing style in the "shout" mode is somewhat dictated by the fact that you're playing rhythm guitar the way you are, with the intensity and the precision you need?

Well, that could be. When your arm's really tense and going 100 miles an hour, it's really hard to kind of be nice on the vocal. It's pretty much a package, you know [laughs]? When I started out, I didn't know what I was doing, singing. I never took any lessons, I just knew what I heard and I tried to imitate it. Some of the early Diamond Head stuff we were covering was really clean singing and there was no real power behind it. I felt that, and when we went in and did some of the first demos, the song "Motorbreath" was basically written around my yelling. When I did that, everyone else went, "Hey, why don't you sing all the rest of it like that? There's intensity there." That's how that came about.

On what song did the guitar dictate the tempo?

A lot of the slower stuff. "Don't Tread on Me." If it's too quick, the riff doesn't

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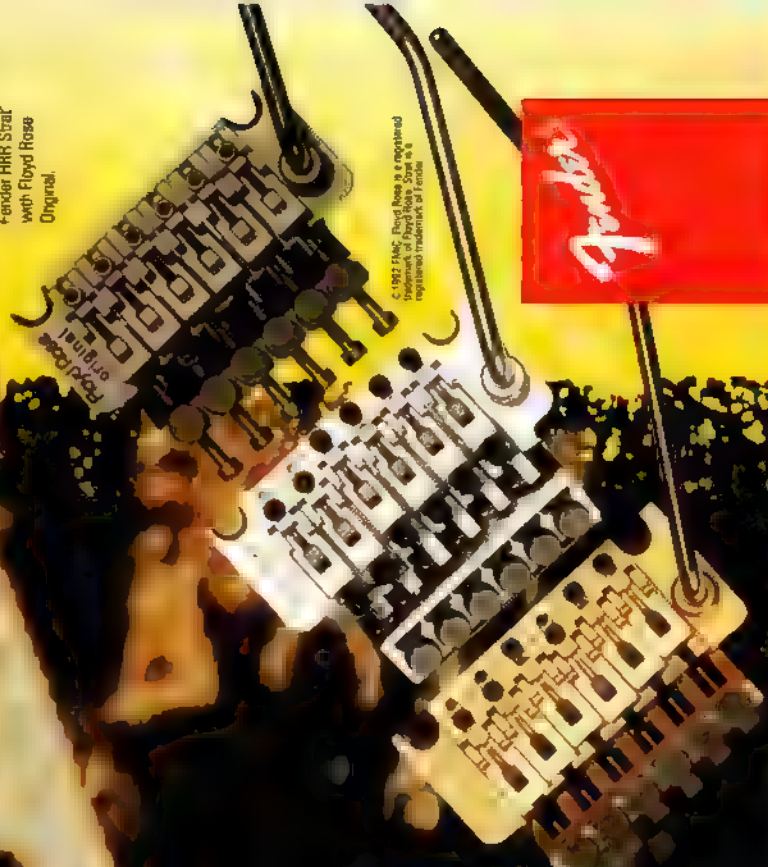
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feel right. It's a little too rushed sounding. "Sad But True" is another one. Certain riffs sound better at certain tempos.

San Francisco seems to have more tolerance for new ideas in music. Could Metallica have grown up in L.A.?

I really don't know. I can't say. Probably it would be a little more stifling. In 'Frisco, when we first went up there, people actually liked us and were there to see the band! They were not just at the club to meet friends or to pick up some slut. They're there to see *the band*, and that really impressed us. When we moved up there, we were playing gigs, and that's pretty much what inspired us. L.A. probably gave us the more aggressive shit, 'cause

we were kind of pissed off at people there [laughs]. "What do you mean you don't fuckin' like us? You're over there with your poufed-up hair—we're gonna play louder and faster just to piss you off!" We had trouble getting gigs down in L.A. They thought we were a punk band because we were a little aggressive for them.

Is there any music that you enjoy that your fans might be surprised about?

I like different music for different things. I like military-type stuff, staunch and driving.

Like the beginning of "Struggle"?

Yeah, pretty much [laughs]. That's where that kind of came from. I like listening to spaghetti western-type sound-

"When your arm's really tense and going 100 miles an hour, it's really hard to kind of be nice on the vocal."

tracks. I like Tom Waits. He's really witty and very much a character. I like that. This chick Enya put out this album that's really cool. It's very moving.

What older Metallica still holds up well for you?

"Seek and Destroy" never goes away. I think we're pretty much destined to play that song forever. It's the simplicity of the riff.

And how much pre-production did you do on Metallica compared to other albums?

This one we knew where we were going. Bob [Rock, producer] came out before we went into the studio and went through the songs with us and got a feel for how he thought they would evolve. But the vocal melodies were all there. I mean, I was going "Nah, nah, nah, nah," but they were there, and we rehearsed them for two months prior. So we thought the album would go kind of quick, but it didn't.

From a career point of view, Metallica benefitted from the opening slot on tour more than any other band I can think of in recent years. I'm thinking specifically of Ozzy and the Monsters of Rock.

Those were the two that really got us going. It was really cool of Ozzy to do that. He let us put up the whole stage—the crosses, the monsters, and all that crap. We crushed on that tour.

Why do you think other bands haven't been able to capitalize on that slot as well as you did?

I think we were really different to a lot of people, especially on the Monsters of Rock. There were a lot of bands that were rock'n'roll and we were a little more opinionated on how our style was, and people really liked that aggression. Especially in that live situation. That, and some of our shirts [laughs]! They liked the ugly shirts! Those two particular opening slots really helped us a lot. And when we take support acts out we want to do the same thing for them, but I think our fans are a little more dedicated to us and *only* us than some other bands' [fans], and they're not too receptive to support acts. "Get off! We wanna see Metallica!"

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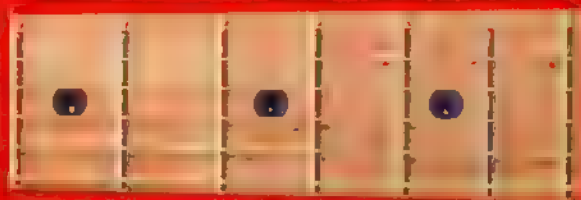
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STAR STAR

Photos by Kristin Callahan



DOING The TIME WARP

Back in the '70s before John Travolta spread the fever that danced the decade to its place in music history as "the disco era," actor Tim Curry transformed himself into that "sweet transvestite" Dr. Frank N. Furter and the age of androgyny reared its decadent head. 'Twas a Saturday night fever of a different sort as *The Rocky Horror Picture Show* lured a canny, coast-to-coast coterie of youth to exercise their vampy fantasies via weekly midnight pilgrimages to the local art-house movie theatre. No one batted a mascara'd eye if Johnny wore higher heels than his date. Girls wanted boys who wanted to dress like girls. And pretty young things of either sex were flocking to see glamrock greats like Mott The Hoople, the New York Dolls and David Bowie, whose Ziggy Stardust incarnation quickened the pulse of everyone in the audience. It was glamrock's finest hour. No amount of eyeliner or peroxide ever weakened Mick Rensen's six-string prowess, and no one dared call

Ace Frehley or Alice Cooper posers. So what happened some 15 years later when a lot of young lads from L.A. got the urge to tease up their hair, squeeze into spandex tights and trash it up on stage like their heroes from the glory days of glamrock? A full-out poseur epidemic. Pop-metal meltdown. Bands who failed to see one big glitch through all the glitter: Hairspray won't make your music stand up on its own.

Continued on page 136

by
**Lorena
Alexander**

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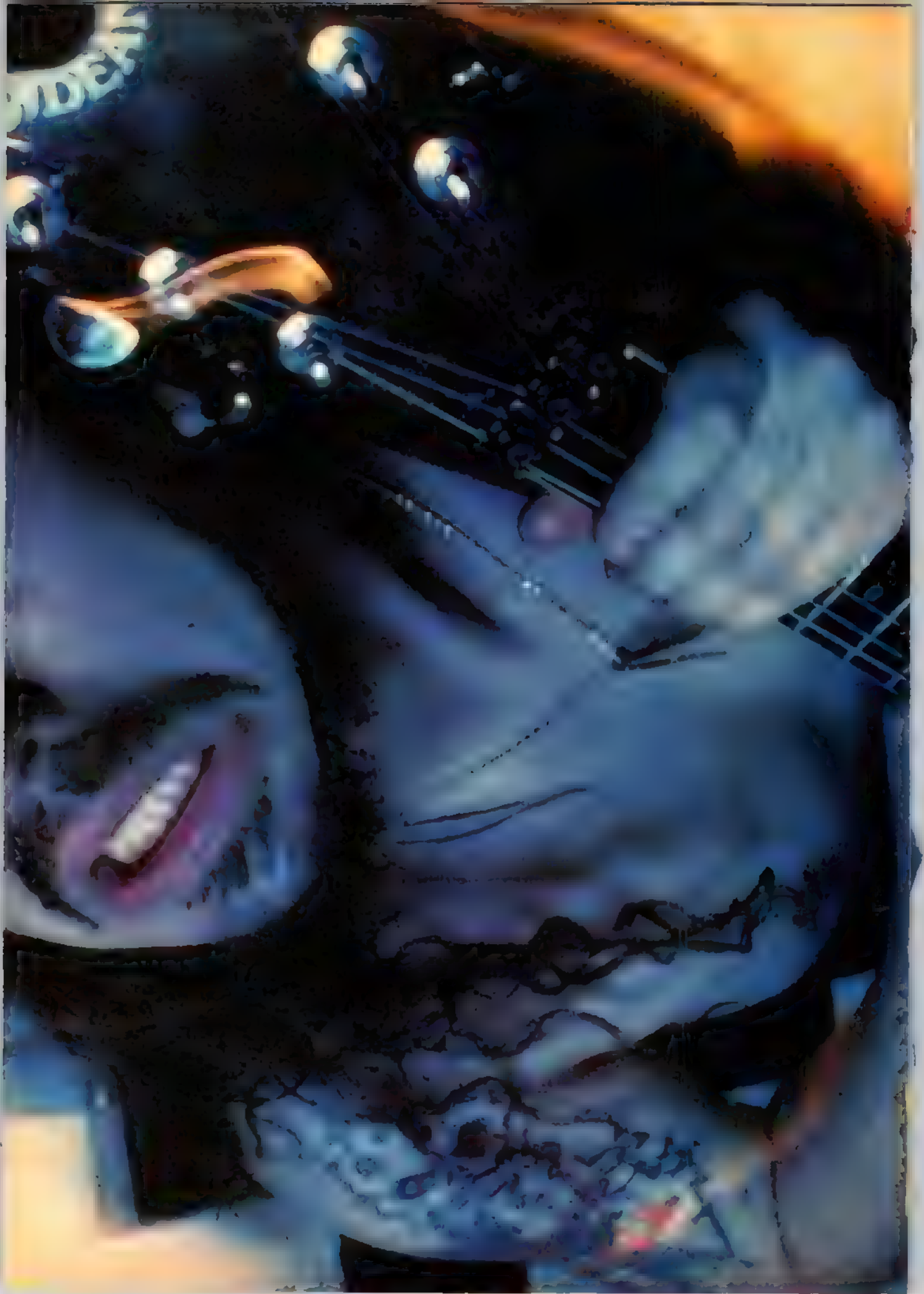
Pantera means "panther" in Spanish. It was also the name of a pretty cool sports car a few years back. But the word seems to have found its most powerful definition in the Dallas-based band of the same name; the band that gives us this year's winner in *GFTPM's* Best Breakthrough Guitarist category, Diamond Darrell. Pantera's Darrell emerges first out of a hefty crop of fellow metal and grunge guitarists who were up for the award this year, including such well-known Seattle fretmeisters as Soundgarden's Kim Thayil, Pearl Jam / Temple Of The Dog's Stone Gossard and Mike McCready, and even Nirvana's Kurt Cobain. That a band from Texas should produce such chilling thrash metal is an amazing accomplishment in itself, especially given the traditional blues nature of the region. That the winner of the Breakthrough Guitarist award should fare so well against the most acclaimed of this year's guitar bands is an even more amazing testament to this cowboy from hell's blitzkrieg virtuosity. We caught up with Diamond Darrell one night in Germany where Pantera were prowling the European continent as opening act for Megadeth.



DIAMOND DARRELL

PANTERA

by HP Newquist



PANTERA



Let's start off with influence. Past winners used to claim Paganini and Bach as influences. More recently, jazz names like John Coltrane and Charlie Parker started showing up. Being the newest of the breakthrough guitarists, who did you listen to?

To be honest, I'm not one who tries to claim a bunch of influences. I'm not jazz this or classical that. As far as classical goes, Randy Rhoads was as far as that got. He was a big influence and so was Eddie Van Halen—he still is. I'm hardly influenced anymore because I listen mostly to my old records. But off their old stuff, Michael Schenker and even Angus Young were influences. But I'd have to say that Ace Frehley was probably my biggest influence. Just the whole image, and especially that vibrato he's got [*mimics "wowowow" vibrato sound*]. That was actually the reason I started playing guitar, by the way. I dressed up like him, got a fake Les Paul, skipped school to play in front of the mirror, and then went from there.

You're from Dallas, but it seems to be Austin that always got the guitar virtuoso limelight, with people like Johnny Winter and Stevie Ray Vaughan. What do you think is different about the Dallas scene?

In Dallas, there's a bunch of great guitar players that I'm not even sure anybody's even heard of or knows about. If you wanted to be big or cool in Texas you went to Austin. But that's never how it was from my point of view. We're from Dallas, and we just did what we did, and do what we do, not really because of any influence or style, but because that's where we're from. I can't change that. Besides, there's guys like Bugs Henderson who are still putting their guts into it, who puts his heart into it, and he's an honest blues player. I guess you could say he's an influence—seeing as he recorded at my dad's studio. I'd go down and the dude would just let me sit and watch him. Another guy, Jimmy Wallis, would hang out at this music store about 45 minutes from my house. Whenever I could get a ride down there, Jimmy'd let me plug in with him at the music store in the amp room when I was like, 15. He'd show me a lick and we'd wail away.

How much did you learn—theory-wise or from instruction—to get yourself going?

I never got direct lessons from anybody, I just paid attention to what these guys were doing and watched

how they did it. Then I'd go and try to do my own thing. I'm one of those dudes who learns a little bit and then sees how many different ways you can do it and stretch it, which always leads you into something else. I'm not like a huge theory dude, one of those guys that goes out and gets a book and goes to a teacher to learn a buttload of stuff.

So you never went out and learned all the modes and scales?

I don't know 'em, dude [*laughs*]. I'll tell you that flat out. I know about two scales.

Good. It's about time someone admitted to not knowing everything about every scale and mode.

Hey, those guys can know all the scales, but if they don't play from the gut and don't mean it, it could have been a computer doing it. That's all I can say. I'd take one note over a million any day. One note with heart, feel and guts, then let that note sing, like Billy Gibbons does. Just let him hit one note and then go for it.

We've mentioned Ace Frehley, Van Halen, and Randy Rhoads. Do you listen to any of your contemporaries?

Oh yeah. I just hope I don't leave anybody out [*laughs*]. When it comes to guitar playing, I think the layering and the honest feel that Jerry Cantrell gets on the new Alice In Chains record is worth a lot more than someone who plays five million notes. I was listening to two songs off *Dirr* with him in L.A., and Jerry was saying that he just did his solos, and he was just playing around, letting it come out, and not planning on keeping 'em. But the solos were so good that the band wanted him to keep them. I think Jerry played his ass off on that record. That's what I'm into, not all this total perfection shit.

Most of all, my favorite new guitar player is Blues Saraceno. When I first heard of Blues, I went out and got the *Plaid* album 'cause I'd heard according to some guys back home that his name was really Blues, and he, like, had to live up to that, and that he really did. So I put the album on one night after a gig while I was lying in my bunk, and after two songs I jumped out of my bunk and said "My God!" And I woke up Rex [Pantera's bass player] and said, "You've gotta listen to this dude's tone and listen to his feel." We just went down the list. Blues never overplays and his feel is so honest. And then I saw him play live in front of me and it was as good as, if not better



"I just do what I do, and if anybody digs it, that's cool. But I don't bust my balls doing it."

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guitar

Edvin Sjöström



than on the record. His style is more Van Halen than a Malmsteen-thing that's only real fast. But it's back to that one note thing that I was talking about. His playing just did it for me. Then I went out and got his first album, *Never Look Back*, and I can't even tell which is the better of the two. I've met up with him, talked to him on the phone a couple of times, he's come out to a couple shows. We haven't had a chance to sit down and really tear it up, but I sat and listened to him play for awhile, and that dude *is* everything that guitar stands for.

Anyone else, metal or not?

I heard the playing on "Jesus Built My Hotrod" and that really turned me on to Ministry, although I wasn't into them too much before. The guy they've got with them now is good, Mike Sacchia. He used to be with a band called Rigor Mortis. I'm not too much of an industrial type, but as far as that goes, I really dig Nine Inch Nails.

It seems that the guitar wars have sort of leveled off and all that king of the hill stuff seems to be passe among current guitarists. Are there people you feel like you have to prove yourself against?

Nope. Never did, never wanted to. It's like what I was telling you right off the bat. I'm not trying to claim that I know every scale, and that I listen to all these weirdos that nobody's ever heard of. I just do what I do, and if anybody digs it, that's cool. But I do bust my balls doing it.

There seems to be a certain Van Halenesque flair to your soloing, especially in songs like "A New Level" or "Live in a Hole," something that gets overlooked in a lot of the straight, rhythm-oriented playing of other grunge guitarists. Why is that?

Because I'm more of a feel dude. I'm more into tones, even weird tones, and the feel of the guitar. Any shit that's cool.

You've done a video for "Walk" and had a video compilation for *Cowboys From Hell*. Does any of the Ace Frehley stuff from your early years make you think more about the visual aspect of being a guitar player?

Well, I'm not saying I'm the most pure dude in the world, but I really don't care about what I look like or what I do in the videos. We just do what we do. The only thing I can say about videos is that it's a fucking drag sitting around all day and

then having to get up there and jam to yourself.

If videos don't really reproduce the sound and feel of Pantera as a live band, do you feel you've captured Pantera accurately on your records?

No, I can't say we have, not all the way. But that's what we go for, more so than just saying "We're making a record, let's make it as plastic as plastic is." That's why there's not a lot of rhythm guitar behind the leads on this record. It's like back to the early Van Halen-type thing which is something I really respect about Van Halen. It wasn't like Eddie tried to cram a



"When it comes to guitar playing, I think the layering and the honest feel that Jerry Cantrell gets on the new Alice In Chains record is worth a lot more than someone who plays five million notes."

rhythm guitar on everything. He left it live. And live is our power point. Even when we write songs we all think, "Can you imagine the crowd on this part?" and then we play this *chunkachunka-chunka* thing. Then we cut into a part and think "Jesus! They're going to lose their

fucking minds when they hear this!" [laughs] That's who we're ultimately playing everything for: the bored listener, and the fan who wants to see a kickass live show. 'Cause most stuff around now is pretty sterile, I'd have to say.

How has this tour with Megadeth gone for Pantera?

The first time we came over [to Europe] this year, *Vulgar Display of Power* had only been out a week, and people were coming by mostly just to check us out. That was on the Skid Row tour. Then we took a month off and came back with Megadeth, but this time it's completely different. Now everybody's all over it

[the album] and there is an awesome amount of ass-kicking going on. It's great.

With your emphasis on live playing, has your tour setup changed or evolved? With bigger venues are you still committed to Deans and Randalls or do you need more gear?

Even though it's bigger places, I don't have to learn any new scales and I don't have to change my gear. I love Dean guitars and I love Randall amps, and it works, man. Why should I change? I don't have a bunch of stuff sitting in my garage. And just because somebody's willing to give me gear doesn't mean I'm going to take it. I'm not like that. I have a great relationship with Randall Amplifiers. I get only what I need from them, and I think that's only fair. I mean, if you're going to take a bunch of shit from a bunch of people and then just put it in your garage, that's not cool in my book. This company Heartland just bought out all the Dean stuff and they're going to do my Deans. They're also going to make the Diamond Darrell model to sell in stores. That's sort of like a dream come true, 'cause I'm always looking for Deans at pawn shops or whatever, and then I always fix them up to the way I like 'em.

You won a lot of guitars in contests when you were starting out. Was it trial and error with all those different types of guitars that got you digging on Dean guitars?

No. Dean was an image thing for me when I was younger. Just the way they looked. I got a catalog and thought it was the baddest fucking guitar in the world when I looked at it. Kind of a half V, half Explorer thing, with that big-ass head


Continued on page 90




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stock. So I ordered one and made my dad pitch in, and I scraped together what I could. When it came in, the action was amazing and the neck was really nice. Funny thing is, when I bought it, it was like \$1,100 or \$1,200, which was a hell of a lot of money at that time in life. And then I fucking won one a month later. That started my collection right there.

What about effects?

Honestly, I go straight through my stack with just a couple of rack things. Live I just have my soundman out front. He does my delays—his choice of delays, I don't care, just put the fucking echo on there when it's needed. We do have the delays all timed out. He also does some Harmonizer stuff to double the runs on some of the songs off of *Cowboys From Hell* so that it sounds like we have two guitars playing. Through my rack I have an MXR flanger/doubler. It's not really an effect because it's on all the time, and my tech and I work tight on that sound. The same with an old Hush 2B noise gate that we have on all the time—I don't even know if they make 'em anymore. These aren't so much effects because they're so minutely put in there and they're on all the time, but they are a part of my stock tone. Together the doubler and the noise gate give me a thicker sound that's closer to the record. We might nudge things up and down live, but not to get any real obvious effects.

I will say that I have a wah-wah pedal that I've had a long time. An old Jim Dunlop model, just a regular one, but I screw down the switch that pushes down under the pedal so that it allows me to get more high end out of the wah. It's a cool trick. As far as other pedals, I was at a music store a few months back and said "Turn me on to something new" and they brought out this DigiTech whammy pedal. But it was weird playing it because I could set it to two octaves up and get almost the same kind of sound I get with my harmonic squeal, which I don't use a pedal for. So now with this pedal I don't want anybody to think that I'm cheating or using the pedals to get that squeal [described in detail in *GUITAR*/August, 1992] because I can take anybody's guitar or amp and show them that I can get that squeal without using a fucking pedal. But I am playing around with it just to get some weird noises out of it.

You guys are riding a big wave of popularity with the release of *Vulgar* and with the exposure that you've gotten on this tour. Anybody banging on your door for guest guitar appearances yet?

No, man, it hasn't happened yet. Not

that I know of.

But Pantera's finally getting some critical recognition, and this Best Break-through Guitarist award is one example of that. How long do you think you can keep at it?

Well, Pantera—the core of Pantera, me, Vinnie and Rex—have been together forever. Phil joined us almost seven years ago, and since then we've been just going at it. This is the only band that I've ever been in, and I believe it can happen for seven or 17 more years! ▀



POSTSCRIPT

Any thoughts on the ultimate guitar album, like the one you'd take to a mental institution with you?

You mean the dickhead island disc? The one ultimate, all-time best one? Can't do it, man. There's too much great stuff out there. As far as I'm concerned, it would have to be a compilation disc.

Anything else?

Tell everyone thank you for the votes and the *GUITAR* article last August. It was a great piece and it was right on the money.

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One question I'm too often guilty of asking in an interview situation is "What were your musical daydreams?" As I write this now what comes to mind is one of the most common replies: making up as a member of KISS and playing in front of a mirror. In a clever (or maybe not so clever) way, I'm guilty of posing the question yet again, this time by asking you, via our '92 Readers' Poll, to name the player you'd "Die To Jam With." The winner? Eddie Van Halen, who scores the honor as an affirmation of his lifetime of influence and as an acknowledgment for his activity during the past year. It is both of these subjects—and the award itself—he addresses here.

Are you still in relax mode?

Actually for the last month or so we've been digging through live tapes. We are contemplating putting out a live recording because it's about time. Do you know what you're looking for in the performances of this live record?

Just the magic. I don't know how to put it any other way. It's when you hear something and you get goose bumps and you get excited, that's the shit. What live recordings have given you goose bumps?

Live At Leeds by The Who. Old Cream stuff like *Wheels of Fire*, *Goodbye Cream*. I haven't listened to that stuff in years but from what I remember, it had it.

With respect to the material before Sammy [Hagar] joined Van Halen, is there a chance that we might get some of those songs with Dave [Lee Roth] singing on them? Is that a possibility, or is that way out?

Way out. It will definitely be Sammy singing the old stuff.

From speaking to Sammy, he much prefers singing the new stuff.

So do I, but if we do put this [live album] out it will pretty much be a "Best Of" also, and Sammy has agreed to let it out where before he felt a little funny singing the older tunes. He's pretty comfortable with it now. There is no plan as of yet, we're just digging through miles and miles of tapes to see what we have. We have three tours to go through, '86, '88 and this last one. We recorded random shows and some of it is kick-ass.

Will you fix things if they need fixing?

I would rather not. Just like on *Live Without A Net*, we didn't fix nothing [sic] on that. That's the whole point.

You weren't overly happy with *Live Without A Net*.

I wasn't happy with the way it was recorded. The performances weren't too bad.

You recorded a live video for the Japanese which you weren't too thrilled about.

Because that sounded horrible. It was mixed poorly.

I see there is another live Van Halen video due out.

I hope I like this one. We've listened to parts of it. I'm not sure when we're supposed to be done with that. There's no deadline. We're not sure what we want to do yet, whether we just want to put out a full-length concert thing of this last tour or if we want to combine it with older stuff. We're still hashing through it all.

In theory you should be happier with the sound and performance than you were with the other two video projects you've come out with.

Well, it all depends on how it's mixed. I think we'll make it happen. This is kind of touchy here because I don't want to rag on Don Landee. He [engineered] the other ones and they just didn't sound very good. We're in here with Andy Johns right now and he is throwing up a couple of things which sound so powerful it's ridiculous. It sounds better than the last record.

How was your live sound on this last tour?

Much better. We had a new sound engineer.

How did the Peavey 5150 amps and Music Man guitars hold up on the road?

Oh, bitchin'. I never blew one out. They are great. With the guitar, we're coming out with a single coil version. The shit is happening. Tracii Guns was up here yesterday. He came with a Marshall and one of his Charvel guitars. After trying my gear he said to me, "I'll give you this guitar and that amp if I can get one of your amps and one of your guitars." I said, "No problem, don't worry about it. Keep your stuff." Actually I took the Marshall amp just because they are worth money. I've got a lot of those old Plexis. I don't use them anymore but they are worth money. It's an investment. Ten years from now I'll go "Would you like to buy one?"

From a composer's standpoint, does a good tone help you write?

It depends. It helps. Obviously I get inspired by good sound but then again I've written plenty of songs on electric guitar without an amp. Sitting up late in a hotel room just plinking on a guitar, obviously you can't plug into a 5150 stack. So I play without an amp and come up with stuff. I definitely tend to write differently on acoustic. I come up with more acoustic sounding things. The sound does steer you in that direction.

What about different electric guitars?

I'd say between a single coil and a fat sound it makes a difference. I reach for whatever happens to be there. If you've got a real clean single coil sound you're not going to be jamming on Sabbath riffs. For "Finish What Ya Started" there happened to be a Strat laying around and it was a clean sound so I came up

Eddie Van Halen JAM MASTER FLASH

by John Stix

with that. I probably wouldn't have come up with it if I had had a fat sound.

On stage, do you need that tone to feel free and easy for playing?

Yeah, of course, the better it sounds the more you'll be into playing. And for the single coil sound I've used on record, I try to use a single coil guitar to reproduce it live. Put it this way: the better it sounds the freer you are. If something sounds horrible you're going to be standing up there cringing. It has happened.

How do you compensate?

Just grin and bear it. There's not much you can do. It's usually the cordless unit or the 'verb in the building. There are so many variables in getting a good sound live.

What part does music play in your life when you're off the road?

I'd say it's about half my life. I don't know how to put it into percentages. Like this morning I woke up at five in the morning with my kid, and by 10 I'm up in the studio and he comes up and hangs out. I do many other things while I'm also doing music. Since having Wolfy and everything else in my life, I still do music all day long everyday. I never completely turn my back on music and put it to bed for a while. Right now it's listening, doing rough mixes, digging through tapes and plinking

on the guitar when I'm not needed. I'm writing. There is no real focus right this second. If we were in the middle of an album I would be concentrating on music, writing songs. Being a couch guitarist, watching CNN while Andy [Johns] is in there dicking around with the tape, I come up with riffs and put them on tape real quick. There is no set thing.

Has that changed a lot since you were a kid?

No, it's exactly the same, I've always been kind of a couch player.

The last time we spoke, you said to me, "I used to dick around so much thinking about what else I could get out of a guitar. It seems so unimportant nowadays."

I try and concentrate more on songwriting because how much more noise and weird sounds can you squeeze out of six strings without effects? I feel like I don't know what else to do on a guitar to make it sound stranger or get weirder noises out of it than I've done, so I concentrate more on songwriting.

At one point you worked on technique and knowledge of the fretboard and the instrument. Is there something similar you do as a songwriter?

I'd say you need all the fingerboard knowledge and the chordal structure knowledge and basic music theory, or just

have a good ear. You've got to have that foundation in order to be able to write songs. I don't think it works the other way around. I don't think you are going to get technique and all these other things that you need through starting out by writing songs. In order to be a classical pianist you need to know the notes. You need to know the shit before you can play. And you have to play in order to write. So it's an obvious progression.

Is there a way to put in an hour of writing and get an hour better as a writer?

It all depends on the inspiration. Obviously the more you do something the better you will hopefully get at it.

Have you ever tried to write a song by starting with a goal?

No. I've asked my brother to lay down certain grooves before and I've jammed to come up with something. But no, I don't get that analytical, so to speak. I don't get that structured.

Is anything going to happen to "The Wish" and "You Never Know," the songs written for *Carnal Knowledge* that didn't make the recording?

There's a couple other ones too, like "Out of the Ether." There's a bunch of tunes. We wrote six of them that we didn't put on the record.

Will they end up on a record or will you cannibalize them for new songs?

We haven't cannibalized them yet but if need be, we would. You always ask me questions that I don't know how to answer because we don't cross those bridges till we get to them! It's like when we start doing the next record I'll either write all new stuff or I'll go, "Hey, remember this tune? You guys want to give that one another try?" Sometimes if you get away from it for a while and then you come back to it, there's a whole new freshness there.

Did many songs evolve on the road?

I'd say quite a few did. With "Right Now," the ending section turned into a whole other song. It's hard to explain, but you start dicking around and then the next night you take it a step further and all of a sudden you're doing a whole other thing.

Are you aware that guitarists refer to themselves as being either pre- or post-Van Halen?

You might have mentioned that to me last time we spoke. It's funny. Since you mentioned it I'm aware of it.

It doesn't enter into anything you do?

None of that stuff fazes me in any way. I've always done what I do and that's all I can do.

You never had a sense that you added to the vocabulary of the modern guitarist?

Oh no, I think I definitely have. I think I've done some things that have added

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another page to the book, so to speak. It doesn't mean anything to me really. It's nice to know that people acknowledge it. It doesn't affect what I do.

What are you most proud of adding?

My baby boy! What I'm most proud of as a guitarist? The fact that my son loves it. He does, man. He makes me play and he won't let me stop. He loves it. I only have an acoustic down at the house and he always grabs the pick from me and starts strumming on it. He loves the piano too, it's great.

What do you regard as your personal guitar highlights on record?

Wow! That is kind of tough. I'd say there are high points on each record that I like. If I listened to everything I could make you a list but I don't feel like doing that. "Eruption." There was never a piece like that till I did that. The second record [*Van Halen II*] I did the clock chime thing on the beginning of "Women in Love," and I did a similar kind of "Eruption" thing on acoustic guitar with "Spanish Fly." In the third album [*Women and Children First*]—I love dicking with sounds like the Wurlitzer through a stack of Marshalls on "And the Cradle Will Rock." That wasn't a guitar, it was a keyboard. The fourth album [*Fair Warning*] is still kind of dear to me because I did a lot of good solos on that, if I remember right. I like the solo in "Unchained" and "Push Comes to Shove." I'm missing some things here. I'm trying to think of what's on that record. It's so funny, man, years ago when we opened for Black Sabbath I asked Tony Iommi. "You know the fourth cut on the second side of your sixth album, what was that called again?" He goes "Fuck if I know, mate!" We only had one record out at the time and I never thought I'd get to that point but you ask me what's on our records and I forget.

"Mean Streets" was on that.

Oh yeah, the intro to "Mean Streets" was pretty cool. I forget. On *Diver Down*, I loved the beer-can sound I used on "The Intruder"...the beginning of "Pretty Woman"...I did "Cathedral" on there. It actually didn't sound too good on the record. I do a much better version of that live. Then comes 1984. I still love the solo on "Jump." I like "Drop Dead Legs," and "Top Jimmy" was pretty cool too, I think. I forget. "Hot For Teacher" was great. It sounds funny, me saying "great," but I thought it was cool. I heard "Hot For Teacher" on the radio the other day and I'm thinking it sounds kind of tiny and thin but it still had a magic to it. On 5150 I like my songwriting. I like just about everything on that one. "Good Enough" is cool.

I used a bass string on the guitar. "Love Walks In." "Dreams."

On 5150 your solos were more controlled.

It was because I was concentrating more on songwriting. The solos were more melodic. They were more musical as opposed to just blazing.

Was the solo on "Love Walks In" influenced by your composing on a piano?

Yeah, and same with "Dreams" which has a pretty cool solo if I remember right. Outside of not liking the sound on *OU812*, what do you like about the songwriting and guitar playing?

I can't even think what is on that record! It has "Finish What Ya Started." I'm thinking more songwriting. "Feels So Good" was a great tune. "Mine All Mine" was cool. What else is on that record? This record wasn't recorded real well. There's no bottom end, there's no bass at all. "Source of Infection" had this tripped out intro, an all hammer-on thing. I love "Cabo" with the 12-string electric. It's kind of a wicked sound. "When It's Love" had kind of a Claptonish kind of solo.

"Black and Blue."

If I remember right, that was no overdubs, kind of blowing live. I don't listen to the stuff too much. After you make the record and you go on tour for 10 months, it's kind of like "Alright, next."

How does *Carnal Knowledge* hold up?

I think I came back to blazing a little more on that record. I played a little more guitar on it than I did the previous two albums. It was the mood I was in and it fit the songs. You can't sit there and blaze on "Finish What You Started" or "When It's Love." You do what fits the song. At least I try to. I think I took some cool solos on the last record. "Pleasure Dome" jams because I played what I felt fit the song and if it works, it works. The solo on "Right Now" is cool.

Was there a major influence that affected you as a rhythm player?

The rhythm thing just came. Believe it or not I think I play similar to a lot of Pete Townshend type of things but at the same time not. The rhythm playing came from the fact that I grew up playing piano and then I started playing drums. I've always been a rhythmic kind of person. I work more off of rhythm than I do melody, which is not always a good thing. I'm just a rhythmic kind of player. In the old days I used to write tunes that were real funk-groove oriented, kind of like "Spanked" on the last record. I couldn't say that any one person or anything inspired that except it comes with the territory. It's the way I am.

Was part of the "territory" that you were



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a single guitar player and wanted to keep the rhythm and lead going at the same time?

That was a good answer, Ed [laughs]. I'm sure that had something to do with it. I had to fill the holes and play more rhythmic, otherwise there is no one else to cover.

Other guitarists have cited how you play one guitar line throughout the track and that you often don't have a rhythm part underneath your leads.

It was a natural thing. I may have told you this before—I'll never forget when we did a demo tape years ago at Cherokee studios when they were out in Chatsworth on a farm. We did a four-song demo and the engineer said, "Play the rhythm part first and you can overdub your solo." I went, "Al, what does he mean by that?" I had no idea because I always just played straight through everything. Al said, "I think he doesn't want you to solo, he wants you to play a rhythm part where the solo is and later play the solo." I tried it and it was horrible. So when we got signed and we did our first record with Ted [Templeman] and Don [Lande] I said, "You're not going to ask me to play in two parts? Can I just play the way I do live?" They said, "Sure." So that's how it happened. I never thought about it till later and if I had a cool rhythm part I would solo over it but if I didn't have a rhythm part I would just play it solo.

What is your proudest moment as a songwriter?

Just one song? I don't know. I like "Right Now"...This is very tough. I like all the songs I write. "Love Walks In," "Dreams." It all depends on what you mean by songwriting, because I tend to lean towards the keyboard tunes that I write when I think "songwriting." They tend to be more melodic. They are not as guitar-driven, which allows for more melody. I like "Top of the World" and "Dream Is Over." You're asking me an impossible question. I pretty much like everything.

When you play chords on the guitar, could they be chords from the piano?

Not really. When I play guitar I think guitar. When I play piano I think piano. But if I write something on piano I usually come up with different chords that I might not come up with on guitar. If I apply them to guitar then I'll come up with different stuff. "Hear About It Later" was actually a keyboard tune I played on guitar. It's kind of a standard groove tune.

Is there anybody you would like to hear cover a song of yours?

I've never given it any thought. I recall there was one song you could hear Joe Cocker singing.

Oh yeah, that was "Right Now." I meant before we got Sammy in the band it was a thought to do a record with all different vocalists and that's the one I would have had him sing. I remember one band, Aztec something [Camera—ed.] covered "Jump." They left out the best part, the music. I have no idea about anybody covering our songs. I've never thought of it. Unless you are just a songwriter who sells songs, I don't think anybody sits around and goes "This would be good for so-and-so."

Is there anybody you would like to play with during this time off?

I've got my hands full just jamming with the guys. I don't give it much thought. There's a lot of artists that I respect. But I don't know what it would be like to jam with them and I've never really thought about actually jamming with them. Peter Gabriel is brilliant. I'd love to work with him someday. He's not the kind of guy where you walk in a room, sit down and jam. It doesn't appear that he would be that kind of person.

Has there been anybody who has excited you to pick up the guitar in the last few years?

Just my brother. I haven't listened much. The stuff out nowadays, the Seattle stuff, there's not really a whole lot of guitar work. My guitar tech, Matt, and I were talking the other day about how a lot of Pearl Jam's stuff has no guitar solos at all. I'm not knocking it, I'm just saying there's not really a whole lot of guitar stuff out there that inspires me.

Do you have a take on the Seattle sound?

I don't really know what the Seattle sound is. You've got Pearl Jam and Alice In Chains and Nirvana and all three of them are completely different bands. They might look similar but they are completely different. To me, Nirvana are like *Masters of Reality* [era] Black Sabbath. They sound exactly like that record. Alice In Chains are a little darker. I wouldn't know what band to compare them with. They are great guys and their music is very serious and kind of dark. Pearl Jam have a message in just about every tune. They are pretty politically conscious or life conscious. I dig all three of them but I think it's funny when people ask "What do you think of the Seattle movement?" They are all different bands. They don't sound at all alike and if I didn't know they were all from there, I wouldn't say they are all L.A. bands or all Seattle bands.

Is there anything you would like to say about winning this poll?

I appreciate that everybody wants to jam with me. If I have the time I'll do it but I don't know if I'll have time. But my son is first in line and the line forms to the right. ▀

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CPR & FRIENDS ON COVERS

The Song Remains The Same (...or does it?)

The Live Wire Club in Mill Brook, New York is usually

by John Stix

and Rat Race Choir's Mark Hitt, the New York guitar

legend Steve Stevens calls "a brilliant guitar player." The opportunity was ripe for an exclusive interview and photo session, so with the seven musicians about to play CPR's cover tunes, why not ask each of them about their own favorite cover? We did just that, finding out the first cover song that meant something to them as players, which song they wish they had written, and who they would like to hear playing their material.

closed on Monday. But recently on one such Monday there was a lot going on behind closed doors. Guitar Recordings' own Randy Coven, Al Pitrelli and John O. Reilly converged at the club to shoot videos for two cover tunes from their newest recording, *CPR*. Among the cast of characters joining them there were Zakk Wylde, who flew in just for the occasion, Randy Jackson, leader/guitarist/vocalist for Zebra, Mark Wood, of *Voodoo Violence* fame,

RANDY COVEN (CPR)

My favorite cover tune is Stevie Ray Vaughan's "Little Wing." It's very emotional and probably the best cover of "Little Wing" I've ever heard. I personally like doing Hendrix covers because I basically know them all. We had two different approaches to the two cover tunes we did on the *CPR* album. With AC/DC's "Back In Black" we tried to stick as closely as possible to the original. AC/DC is a sacred thing. The bass on "Back In Black" is exactly what their bass player did. I even went for that Fender P sound on my Ibanez bass. The idea was to have a New York-based jam. It's the kind of thing that goes on all the time in Los Angeles but not very often out here. So we

had Zakk Wylde, Randy Jackson, Mark Wood, Mark Hitt, and Vito Bratta record with the band. The Stevie Wonder song "I Wish" we changed around. I wanted to take the Stevie Wonder song and approach it as originally as I possibly could from a bass standpoint. Zakk sings lead vocals, there's keyboard horns. It's a good jam tune. To me it's special to hear

an artist doing an interpretation of someone else's music because it's something they wouldn't normally do themselves.

The first cover tune that got me off was learning the Allman Brothers' "Whipping Post." That was a tough lick at the time and I got to start the tune off. As far as a song I wish I had written, I'd have to say "Third Stone From the Sun." And

for another artist to cover my tunes I have to say that if I heard *anyone* playing any of my tunes I'd be flattered.

MARK WOOD (Heavy Metal Violinist)

Currently my favorite cover tune is The Neville Brothers' version of "Fly Like An Eagle." When I thought of doing [Sly Stone's] "I Want To Take You Higher/ Stand" the question became "What could I do to it



Andy O. Barone/AMA



Standing left to right: Mark Hitt, Randy Goren, Al Pitrelli, John D. Kelly, and Mark Wood. Seated are Zakk Wylde and Randy Jackson.

with my own voice?" It was the live version of "Higher" from the Atlanta Pop Festival record, not from *Wootstock* that got me going on the song. Of course "Stand" was a great song, so I thought I'd muck them together. It's more fun for me as a musician to change it. I wanted to figure out a different interpretation instead of a complete duplicate. I changed around everything but followed the melodic and chordal progressions.

"You Really Got Me" from the *Van Halen* record became the song and solo where I figured out I could do this very easily on the violin. The solo was easier on the violin than even the simplest Zeppelin guitar solo, which I couldn't do easily on my violin. But Eddie played violin like enough that I was able to figure it out faster. Though I wish I had written "Led Zeppelin's 'The Rain Song' that is a masterpiece I would never touch as a cover. For someone else doing my songs I'd like to hear Zakk

Wylde's interpretation of my playing.

AL PITRELLI

(CPR, Widowmaker, Asia, Alice Cooper)

I am a huge Gary Moore fan and I think the best covers are his versions of "Wishing Well" and "Shapes of Things." I thought he took the songs somewhere else. He played it a lot heavier and a lot more aggressive. In another area, everything Joe Cocker ever did was a great cover. He did cover tunes and made them his own song. "With A Little Help From My Friends" sometimes became more associated with Joe Cocker than the Beatles because it was such a great job. When he did "The Letter" nobody knew it was a Bixby's name. He would do these and put his own personality to them. You either do an exact tribute like we did with "Back In Black" or change it around like you hear on "I Wish

My first big piece was the live version of the Allman Brothers' "In Memory of

Elizabeth Reed." I learned both guitar solos and the keyboard solo. That was it for me. If you could play that and "Stairway to Heaven" in junior high you were made. I was the only guy who could do it. I always loved Grand Funk and the song "Closer to Home." So I wish I had written that one. And I might consider doing a cover of it. I like the changes and how the strings come in. For covering my songs I'd be happy if it were anybody but a wedding band. I'd like to see Gregg Allman do one of my tunes. Me and Bobby Hed wrote a tune and Gregg collaborated on it. Tell you what, I'm happy with the cover Widowmaker did of the Cactus cover of Howlin' Wolf's "Evil." That came out good. We did it more like Cactus.

MARK HITT

(Kar Race Choir)

If I was stranded on an island my favorite album of all time would be Axis Bold As Love. I love that "Oh, sorry, I

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answered the wrong question! For a cover tune I'd pick "All Along the Watchtower." You very rarely heard Jimi attack something with an acoustic guitar as a background and then play his electric over it. Other things he was doing included playing chords with his whammy. He was bringing them up like a Hawaiian steel. Anything that Jimi touched he always seemed to do better than the original. Jeff Beck's "Going Down" is tribal territory.

For myself, I remember getting "The Last Time" by the Rolling Stones and being able to go E, D, A without having to wait 30 seconds between each chord. That was the first one I got that really got me off. Then "Satisfaction." Of course fuzz boxes weren't readily available at the time. I couldn't buy one. I had an old Alamo reverb unit that I used to crank the gain stage to 20. It sounded like it was in a gymnasium but at least I got fuzz. As for a song I wish I'd written I'd say [Paul McCartney's] "Maybe I'm Amazed." I could do a heavy cover out to the max. For another artist performing my stuff, as far as arrangement and attack, I think Eddie Van Halen thinks a lot like I do. He's got sort of a slide in/slide out style. If a chord stops, he'll still be there and slide down while everything else stops. It's almost like a backbeat, but instead of the drums it's the guitar.

RANDY JACKSON (Zebra)

For a great cover I'll point to Van Halen's "You Really Got Me." They made it their own and it introduced the world to Eddie's guitar sound. It was a real great vehicle for the band to get started. A lot of these bands that think that they can't or shouldn't be doing covers should look at Van Halen. It's bull—you can do it as long as you do a good job doing it. Make something of it. There was a version of [Procol Harum's] "Whiter Shade of Pale" by HSAS with Neal Schon and Sammy Hagar. It was incredible. When I heard it the first time I thought it was the original and suddenly it sounded so good, I thought they must have remixed it. Then I heard the vocal and went, "Wow, this is somebody else and it sounds great." They took the original and pretty much kept the production but they made it better than the original. What they did in their version was to do what you had to imagine with the original. I think you hear every song in your own way and add your own stuff to it mentally. They put it on tape the way I had been hearing it. It was a little clearer and crisper with the parts executed the right way. Sammy's vocal was so soulful. Michael Bolton does great covers,

Continued on page 130

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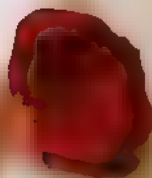
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WALK

As Recorded by Pantera

(From the album VULGAR DISPLAY OF POWER/Aico-Eastwest Records)

Words and Music by
Vincent Paul Abbott, Darrell Lance Abbott,
Rex Brown and Philip Anselmo

Tune down:
⑥ = D

Moderate Rock ♩ = 116

(Band tacet)

Intro

N.C.

(Bass & drums fade in)

1st Verse
N.C.

Can't you see I'm eas - i - ly a - both - ered by per - sis - tence.

One step from lash - ing out at you

D \flat 5

1/2

P.M.

N.C.

You want in — to get un - der my skin to call your - self a friend —

1/2

1/2

1/2

1/2

I've got more friends like you, — what do I do?

D \flat 5 C5 D \flat 5

(end Rhy. Fig. 1)

1/2

1/2

1/2

sl

Pre-chorus C5 A♭5 A5 N.C.

Is there no stan - dard an - y - more? _____ What it takes, — who I am, —

Gtr. II 1/2 1/2 1/2
Gtr. I 1/2 1/2 1/2

C5 A♭5 A5

— where I've been, — be - long. You can't be some - thing you're not.

sim. 1/2 1/2 (Both gtrs.) 1/2 1/2

N.C. C5

Be your - self, by your - self, stay a - way — from me. A les - son

Gtr. II 1/2 1/2 1/2 1/2 (Both gtrs.)
Gtr. I 1/2 1/2 1/2 1/2

A♭5 F5 E5 E♭5

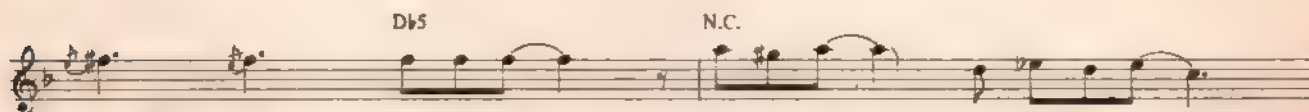
learned in life, known from the dawn of time.

*Next four bars, vocal doubled two octaves lower.

2nd Verse
w/Rhy. Fig. 1
N.C.



Run your mouth when I'm not a - round, — it's eas - y to a - chieve ——— You cry to weak

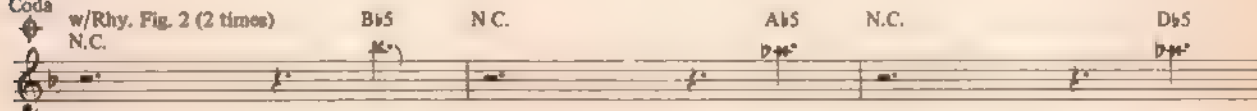


friends that sym - pa - thize — Can you hear — the vi - o - lins —



play - ing your song? — Those same friends tell me your ev - 'ry word. —

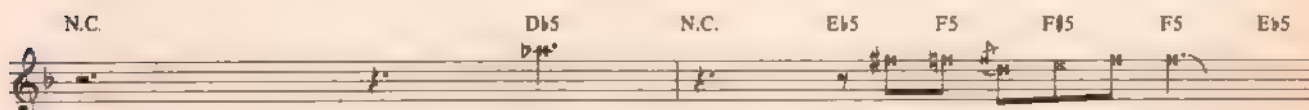
Coda
w/Rhy. Fig. 2 (2 times)
N.C.



Re spect! Walk!



Oo, what did you say? — Re spect!



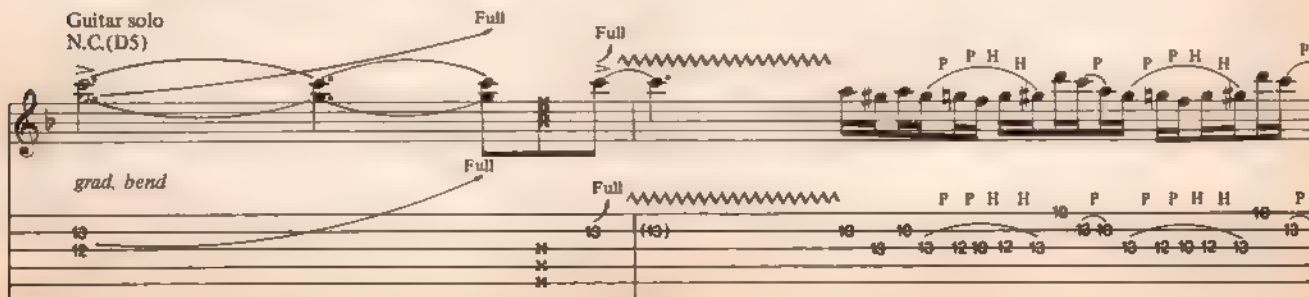
Walk! Are you talk - ing to me?

w/Rhy. Fill 1 (3 times)
N.C.



Are you talk - in' to me? — No — way, — punk. —

Guitar solo
N.C. (D5)



[illegible]

The musical score for "The Girl on the Bridge" is presented in two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The music is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked "Moderato".

First System (Measures 1-16):

- Measures 1-4: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 4 includes a "4" below the staff.
- Measure 5: A half note, marked "Full".
- Measures 6-8: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 8 includes a "2 1/2" above the staff.
- Measure 9: A half note, marked "Full".
- Measures 10-12: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 12 includes a "2" below the staff.
- Measure 13: A half note, marked "Full".
- Measures 14-16: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 16 includes a "4" below the staff.

Second System (Measures 17-32):

- Measures 17-19: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 19 includes a "4" below the staff.
- Measure 20: A half note, marked "Full".
- Measures 21-23: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 23 includes a "2" below the staff.
- Measure 24: A half note, marked "Full".
- Measures 25-27: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 27 includes a "4" below the staff.
- Measure 28: A half note, marked "Full".
- Measures 29-31: A sequence of eighth and sixteenth notes, with slurs and accents. Measure 31 includes a "4" below the staff.
- Measure 32: A half note, marked "Full".

Performance Instructions:

- sl.*: Slur
- acc.*: Accent
- Full*: Full sound
- 4*: Quarter note
- 2 1/2*: Two and a half notes
- 2*: Two notes
- 4*: Quarter note
- 8*: Eighth note
- 16*: Sixteenth note
- rate*: Rate
- (steady glisses)*: Steady glisses

The image shows a page from a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line includes various articulations such as slurs, accents, and 'Pull' markings. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line with a 'Pull' marking.

[illegible]

(Band tacet)
N.C.

(Bass & drums fade in)

Chorus
w/Rhy. Fig. 2 (4 times)
N.C.

(Shout) Re spect! Walk!

Oo, what did you say?— Re spect!

Walk! Are you talk-in' to me? Are you talk-in' to me?—

Walk on home, — boy..

Play 7 times & fade

BASS LINE FOR WALK

As Recorded by Pantera

(From the album VULGAR DISPLAY OF POWER/Atco-Eastwest Records)

Tune down:

④ = D

Words and Music by

Vincent Paul Abbott, Darrell Lance Abbott,
Rex Brown and Philip Anselmo

Moderate Rock ♩ = 116

Intro

2

N.C.

N.C.

1st, 2nd Verses

N.C.

1. Can't you see I'm eas - i - ly a -
2. Run your mouth when I'm not a - round, it's

both - ered by per - sis - tence -
eas - y to achieve.

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N.C. D#5

Pre-chorus
C5 N.C.

Is there no stan - dard an - y - more? (etc.)

C5 C5

Ab5 Chorus N.C.

N.C. 1st time, play 2 times;
2nd time, play 4 times

D5 Eb5 D5 F5 D5 F#5 D5 F5 D5 Eb5

2nd time to Coda

N.C. D.S. at Coda

Coda Guitar solo

D5 Eb5 D5 F5 D5 F#5 D5 F5 D5 Eb5 N.C.(D)

[illegible]

YESTERDAYS

As Recorded by Guns N'Roses
(From the album USE YOUR ILLUSION II/Geffen Records)

Words and Music by West Arkeen,
Del James, Billy and W. Axl Rose



Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Moderately slow Rock ♩ = 90

D
Rhy. Fig. I (Gtr. I)

Intro

mf clean tone

Rhy. Fig. 1A (Gtr. II)

mf w/tremolo effect

D

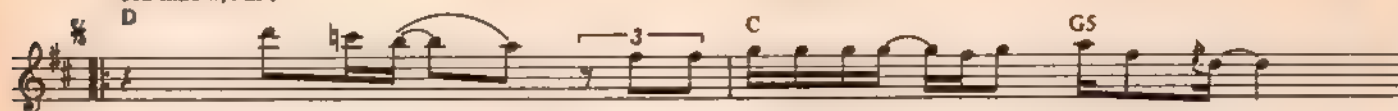
C

G5

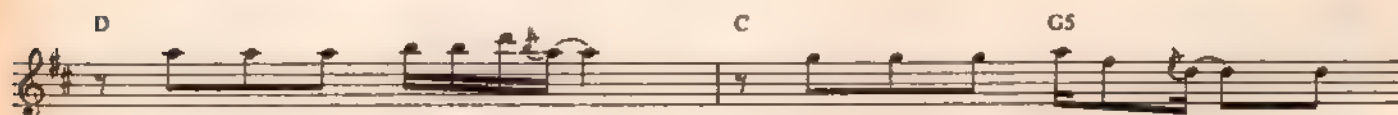
(end Rhy. Fig. I)

(end Rhy. Fig. 1A)

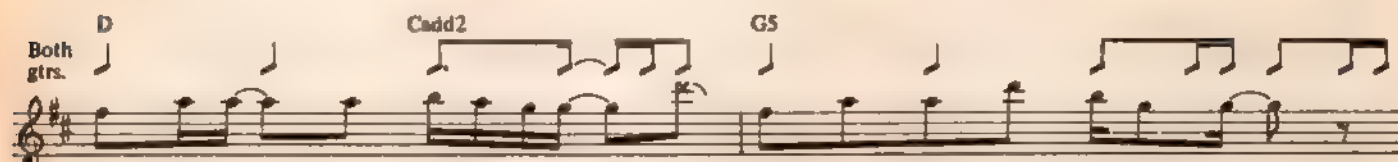
1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A
3rd time w/Fill 1



1. Yes - ter - day _____ there was so man - y things. I was nev - er told...
2,3. See additional lyrics



Now that I'm start - in' to learn... I feel I'm grow - in' old... 'Cause



yes - ter - day's... got noth - in' for me... Old pic - tures that I'll al - ways see...



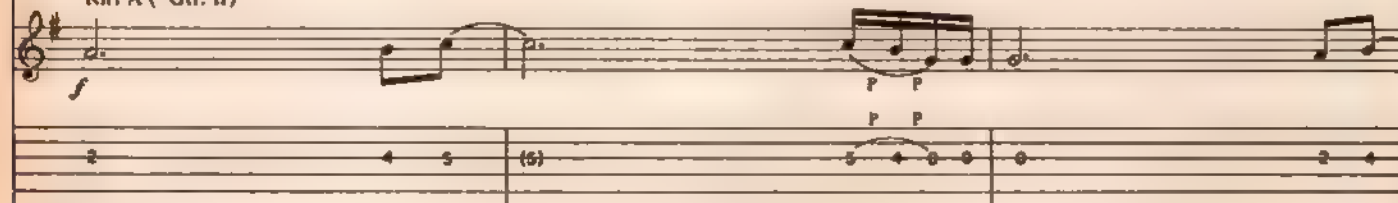
Time just fades the pag - es in my book of mem - o - ries... all just let them be...

Rhy. Chorus
Fig. 2 A
(*Gtr. I)



Ooh, _____ yes - ter - day's _____ got noth - in' for me. _____

Riff A (*Gtr. II)



*w/distortion



Yes - ter - day's, _____ ooh, _____ got noth - in' for me.

(4) 4 5 (5) 5 4 0 0

Guitar solo

Got noth - in' for me, yeah, ooh, yeah.

Full 1/2 P sl.

Full 1/2 semi-harm. 3

(4) (9) (9) 7 7 7

Bm G Bm C#m

Full 1/2 1/2 sl.

Full 1/2 3

14 12 14 11 14 12 14 14 12 14 12 14 14 12 14 14

sl.

E

Full sl.

Full sl.

Full sl.

(14) 14 14 14 15 (15) 15 12 12 15 12 15 12 14 12 12 14 12 12 12 14 12 15 17

Coda

w/Rhy. Fig. 2 & Riff A (both last 2 bars only)

Yes - ter - day's _____ got noth - in' for me.

A

2fr. B C5

The musical score is written for a song titled "Yes - ter - day". It features a vocal melody, a guitar part, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal melody starting with the lyrics "Yes - ter - day, yeah". The guitar part is marked "G5" and "A". The piano part is marked "B" and "C5". The second system shows the vocal melody continuing with the lyrics "Yes - ter - day, yeah". The guitar part is marked "C" and "Gtr 1". The piano part is marked "mp" and "grad. dim. till end". The third system shows the vocal melody with the lyrics "(Whispered) Yes - ter - day". The guitar part is marked "let ring" and "pp". The piano part is marked "let ring" and "pp".

Rhy. Fig. 3 (kybd. arr. for gtr.)

C

Play 9 times

mf *grad. dim.* *pp*

Additional Lyrics

2. Prayers in my pocket
And no land in destiny.
I'll keep on movin' along
With no time to plant my feet.
'Cause yesterday's got nothin' for me.
Old pictures that I'll always see.
Some things could be better
If we'd all just let them be. *(To Chorus)*
3. Yesterday there were so many things
I was never shown.
Suddenly this time I found
I'm on the streets and I'm all alone.
Yesterday's got nothin' for me.
Old pictures that I'll always see.
I ain't got time to reminisce
Old novelties. *(To Chorus)*

BASS LINE FOR YESTERDAYS

As Recorded by Guns N'Roses
(From the album USE YOUR ILLUSION II/Geffen Records)

Tune down 1/2 step.

④ = E \flat ② = D \flat
③ = A \flat ① = G \flat

Moderately Slow Rock $\text{♩} = 90$

Words and Music by West Arkeen,
Del James, Billy and W. Axl Rose

(Gtr. & piano) 4

1st Verse

D C G5

mf Yes - ter - day — there was so man - y things. I was nev - er told... (etc.)

D C G5 D Cadd2

G5 D G5 *sl.*

2nd Verse

D C G5 D C G5

Prayers in my pock - et and no hand in des - ti - ny... (etc.)

D Cadd2 G5 D G5 *sl.*

sl.

Chorus
A

C5

G5

Ooh, yes ter - day's got noth - in' for me. (etc.)

sl

A

C5

sl

G5

Guitar solo
Bm

G

Bm

G

Bm

C#m

D

E

sl

3rd Verse
D

C

G5

D

Yes - ter - day there were so man - y things. I was nev - er shown. (etc.)

C G5 D Cadd2 G

D G5 Chorus A

G5

A C5 G5

A C5

G5

6

WE ARE THE CHAMPIONS

As Recorded by Queen

(From the album NEWS OF THE WORLD/EMI Records)

Tablature Explanation page 36

Words and Music by Freddie Mercury



Moderately Slow Rock $\text{♩} = 60$

1st Verse

Chords: Cm, Gm7/C, Cm, Gm7/C, Cm, Gm7/C, Eb, Ebsus4, Eb, Ab/Eb, Eb, Bb/D, C5, N.C.(F)

Lyrics:

I've paid my dues, time af - ter time... I've done my—
 — sen - tence, but com mit - ted no... crime. And bad mis - takes, I've made a few.—
 I've had my share of sand kicked in my face, but I've come—

Annotations:

- Gtr. I (Piano arr. for gtr) Rhy. Fig. 1
- mf let ring throughout
- (end Rhy. Fig. 1) (Gtr.)
- (clean tone) (let ring)
- *Gtrs. I & II
- f
- sl
- sl

***Two gtrs. arr. for one gtr.**

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B \flat C5 Chorus F5 A5

through—
(Bkgd. voc.) And I need to go on and on and on and on. We are the cham - pions, my

P.M.---4

D5 B \flat 5 C5 F5 A5 B \flat F \sharp $^{\circ}$ D/F \sharp

friends, and we'll keep on fight - ing till the end.

let ring-----4

G5 C/G Bbm N.C.(D \flat $^{\circ}$ 7) F Eb \sharp 2/G

We are the cham - pions, we are the cham - pions. No time for los - ers, 'cause
(Bkgd. voc.) Oo, oo,

Rhy. Fig. 1A (Bkgd. voc.)

Fm/A \flat B \flat Cm7sus4

we are the cham - pions of the world—
(end Rhy. Fig. 1A)

①fr.
F
Gtr. I

Fm Gm/C

I've tak - en my

Gtr. II (Piano arr. for gtr.)

mf

2nd Verse
w/Rhy. Fig. 1

Cm Gm(7)/C Cm Gm/C Cm Gm/C

bows, and my cur-tain calls. You brought me fame and for-tune and ev-'ry-thing that goes with it; I thanked

Gtr. I

P

H

Gtr. II

Cm Gm/C Eb Ebsus4 Eb Ebsus4

you all — But it's been no bed of roses, no pleas-ure cruise. I con-si-der it a

sl

(8)

Eb5 Bb/D C5 NC(F) Bb Gtr II Bb C

chal-lenge be-fore all hu-man race, an' I'd nev-er lose _____ We _____
 (Both gtrs.) (Bkgd. voc.) And the met-ers go on and on and on and on

f sl Full sl Full sl Full sl Full P

3 6 12 18

7 5 3 (9) 1

sl

Chorus F5 @3fr. G Am @5fr. A D5 Bb5 C5 F5 @1fr 3fr. F G Am

are the cham-pions my friends and we'll keep on fight-ing till

Full Full P Full P Full P Full P sl

13 10 10 13 10 11 12 13 10 12 10 (10) (10)

P sl

w/Rhy Full I Bb NC(F#°) w/Rhy. Fig. 1A G5 C/G Bbm N.C.(D#°7)

the end We are the cham-pions, we are the cham-pions

1/2 Fdbk (°) 1/2 Fdbk (°) don't pick 1/2

H P P H P P H P P

7 8 7 5 7 8 10 10 10 11 13 13 13 11 (11) 2

sl

Rhy Fill 1 Bb

let ring-----4

7 7 2
 8 8 0
 6 6 5 3 2 2

F Eb sus2/G Fm/Ab Bb Cm7sus4
 No time for losers, 'cause we are the champions We... of the world.
 Oo, oo, _____

_____ are the cham - pions - my friends, _____ and we'll _____ keep on fight - ing -

The musical score is divided into three systems. The first system shows the beginning of the song with the lyrics "till the end -". The second system contains the main chorus "We are the cham - pions, we are the cham - pions." The third system continues the drum part with various techniques like "Full", "P", "sl", "1/2", "rake", and "Full".

Chords: Bb, N.C.(F#°), w/Rhy. Fig. 1A G5, C/G, Bbm, N.C.(Db°7)

Lyrics: till the end - We are the cham - pions, we are the cham - pions.

Drum Part:

- Full
- Full
- Full
- P
- sl
- sl
- 1/2
- 1/2
- Full
- P
- Full
- 1/2
- 1/2
- rake
- Full
- P

Drum Notation:

- 13 10 10 13 12 11 10
- 12 (12)
- 10 17 17 17 15 15 (16) 10

Annotations:

- (w/single slap-back echo)

F E sus2/G Fm/Ab Bb Cm7sus4

No time for losers, 'cause we are the champions.

Full P Full P 1/2 P Full P Full P

15 15 15 (15) 13 15 15 (15) 13 13 15 (15) 13 20 20 18 17 20 20 18 10 17 (17)

Rhy Fill 2

F5 Am Bb N C.(D)⁰7

let ring

1 1 3 5 5 5 7 5 7 5 1 0 7 5

BASS LINE FOR WE ARE THE CHAMPIONS

As Recorded by Queen
(From the album NEWS OF THE WORLD/EMI Records)

Words and Music by Freddie Mercury

Moderately Slow Rock $\text{♩} = 60$

1st Verse

Cm **Gm7/C** **Cm** **Gm7/C**

mp I've paid my dues, (etc.)

Cm **Gm7/C** **Cm** **Gm7/C** **E♭** **E♭sus4** **E♭** **A♭/E♭**

mf

E♭ **B♭/D** **C5** **N.C.(F)** **B♭** **C5**

Chorus

F5 **A5** **D5** **B♭5** **C5** **F5** **A5** **B♭** **F♯°** **D/F♯**

f We are the cham - pions, my friends, (etc.)

G5 **C/G** **Bbm** **N.C.(D♭°7)** **F** **E♭sus2/G** **Fm/A♭** **B♭**

Cm7sus4 **Fm** **B♭/C** **Fm** **B♭/C** **Fm** **B♭/C**

I've tak - en my

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2nd Verse
Cm Cm7 C Cm Gm/C Cm Gm/C Cm Gm/C

mf bows, etc. *mp* *mf*

E♭sus4 E♭sus4 E♭5 B♭/D C5 N.C.(F) B♭

Chorus
F5 Am D5 B♭5 C5 F5 Am

B♭ N.C.(F♯°) G5 C/G B♭m N.C.(D♭°7) F E♭sus2/G

Fm A♭ B♭ Cm7sus4 F5 Am D5 B♭5 C5

F5 Am B♭ N.C.(F♯°) G5 C/G B♭m N.C.(D♭°7)

F E♭sus2/G Fm A♭ B♭ Cm7sus4

Eric Mangum

Pearl Jam

One of the more tame of the 'Seattle' bands, Pearl Jam still has a raw, dark tone but relatively more like a pearl than a hunk of granite. Guitarist Stone Gossard uses Gibson guitars primarily: he has a Les Paul Custom, a Gold Top '72 Deluxe, a sunburst '75 Deluxe, and a '72 Deluxe. He uses a Gretsch Round-Up reissue and an old Guild Starfire. Gossard puts in graphite bridges and nuts to relieve excess string breakage. Mike McCready uses a Japanese '62 Strat reissue, a '57 Strat reissue

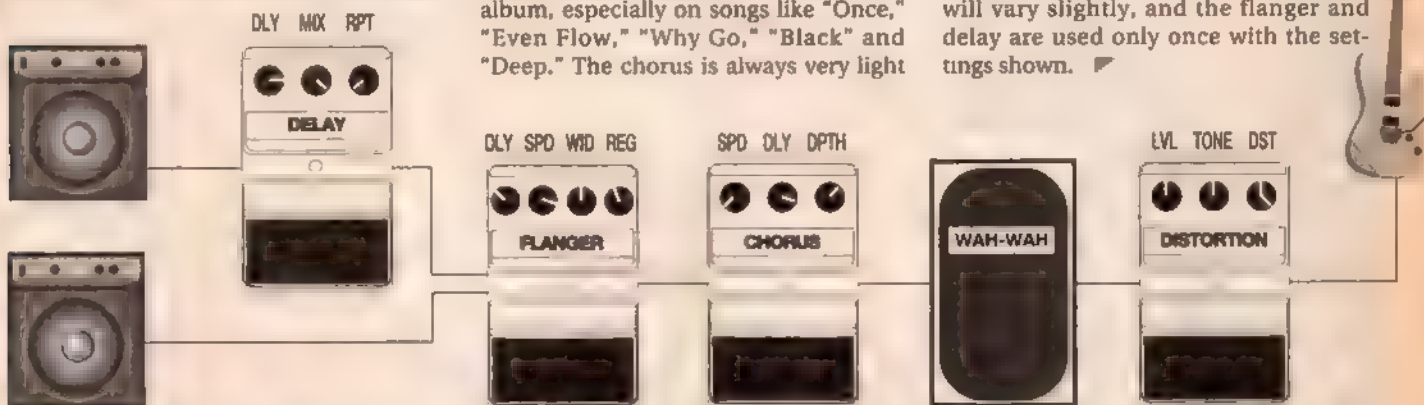
and a sunburst '62 Strat reissue.

The album *Ten* offers a variety of guitar tones, from clean, untouched guitar signals to brittle, wahed, chorused and delayed tones. The group of pedals shown here will get you through the album; you should also have the ability to switch your amp reverb on and off.

The distortion controls will be set as shown for the entire set except the song "Black" where the distortion knob should be backed off to about half. The wah pedal is used extensively throughout the album, especially on songs like "Once," "Even Flow," "Why Go," "Black" and "Deep." The chorus is always very light

and usually used more for a doubling effect. The flanger (an effect also used on the vocals during the song "Oceans") is used once, during some verses and at the ending of the song "Jeremy," and is set for a fast, tremolo sound. The delay is used on the song "Garden." It is set for 100% wet mix and long delay time for the bouncing effect towards the end of the song.

Keep in mind that these settings are approximate. For each song the distortion's tone control may need to be tweaked a little. The chorus delay time will vary slightly, and the flanger and delay are used only once with the settings shown. ▽



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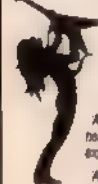
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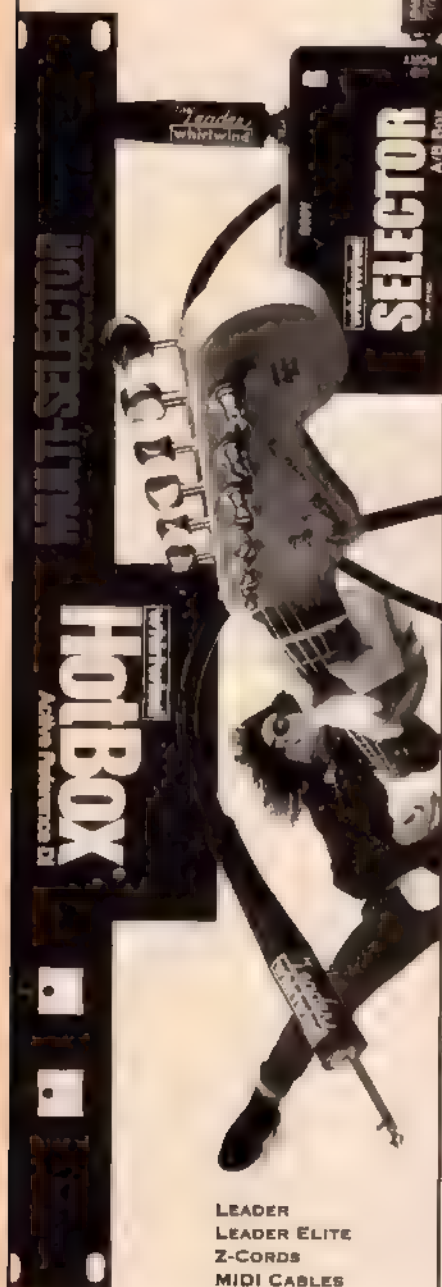
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CPR AND FRIENDS

Continued from page 102

too. It's his voice that carries it.

My first cover was "I Feel Fine" by The Beatles. It was a riff and it was hard to coordinate the chord and the riff together and do it with your little finger. I think I was nine years old at the time and I got that down and it thrilled me. But I wish I had written "The Rain Song" by Led Zeppelin. I think it's that [Jimmy] Page uses an open tuning and the way the orchestration was put down in it. Especially for the time it was written, it was really different. I do "The Rain Song" in my one-man computer show. I'd look for ways to expand on what was already there before I would ever think of recording it. Obviously you can get better sounds today than you could then. For covering my songs, obviously it would be a thrill if it were somebody who I grew up listening to. The ultimate dream would be one of The Beatles. I was a big Beatles fan.

ZAKK WYLDE

(Ozzy Osbourne)

My favorite cover is Gregg Allman doing "You Took the Brightest Smile," which is a Ray Charles tune. It's killing. He kept close to the original. With blues and jazz guys you can do covers and nobody bags on you. "One Way Out" by the Allmans is killing. I was at a bar in Texas with a bunch of older guys in a rockabilly band. I said, "Can I come up and jam on 'One Way Out' with you guys?" They said, "Okay, which one?" I replied, "The one by the Allman Brothers." They said, "We'll see if we know that one." It was obvious they didn't like that version. He was implying that ain't the way it is. I ended up going up and doing it. "Statesboro Blues" by the Allmans is a good cover. Even Ray Charles has done some standards. [Hendrix doing Dylan's] "All Along the Watchtower" is up there. I'm sure everybody else has said that, too. That's a killer cover.

I can't think of a great cover I played. They all sounded like shit. On the E string I would play [Queen's] "Another One Bites The Dust." That was cool for me. I was jazzed and thought, "Wow, I can really play music." Learning [Black Sabbath's] "Iron Man" or [Deep Purple's] "Smoke On the Water" was like I could play a tune. For a song I wish I had written it would be [Lynyrd Skynyrd's] "Sweet Home Alabama" or [The Eagles'] "Desperado." That tune is smokin'. There are some Elton John songs, too. As for covering one of my songs it would be flattering if anybody did it. ▀

ALICE IN CHAINS

Continued from page 73

much influenced by Hendrix's playing as I was mesmerized by his feel; there was so much soul on an album like *Are You Experienced*.

"Down In The Hole" is as close as you've come to a ballad. What moved me was the honesty, introspection, and how you went beyond either blaming the other person or putting her on a pedestal. When you end with "I will talk no more," it doesn't sound like denial or defeat. It's more like "I've gotten this out now and..."

...I'm going to put it away. You're right, that's a song about a girl who means a lot to me who I've blown a relationship with—twice. I know I'm too fucking young and stupid to deal with being a responsible person in a relationship. That song is a realization that I'm very childish like that. I have a lot to work on in order to become the person I'd like to be in a relationship—to fill all the things another person needs from me, like honesty. I want to make it work, to "put it away" and let her be her and me be me. If we get back together and it works out...If not, it wasn't supposed to happen.

Your approach to problem solving in your songs seems to be to face them—not by masochistically pushing yourself too hard but by letting the songs be your therapy and gently guide you to new realizations and attitudes that'll change your behavior.

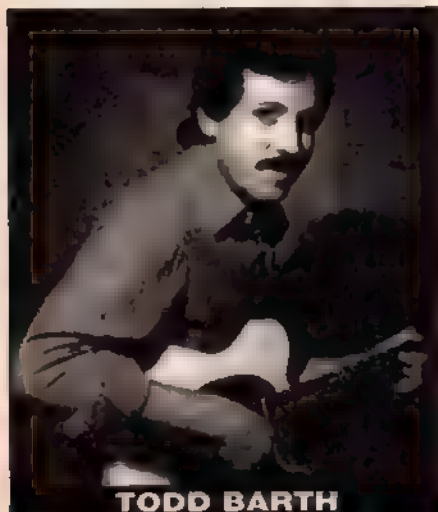
I'm just beginning to see the outlines of that silhouette in my life. I've realized that rushing in and pushing to make things right just fucks things up. Right now it's so hard, because I want to take control and be impulsive instead of letting things happen and unfold. But that's what you're doing with your music—so much so that *Dirt* is almost like a complete being in the midst of waking up. If the album could explain itself in one paragraph, what would it say?

It's a living thing, a person who's been down a lot of different roads—has weighed it all and is NOT bitter. He or she has had a lot of negative experiences—but has a lot of hope for life and enjoys the process of living. And he'll keep moving...like a shark. ▀

resume

John Stix

NAME: TODD BARTH **AGE:** 32
ADDRESS: 1672 W. Arrow Hwy., Upland, CA, 91786 **BAND:** American Made
INFLUENCES: Albert Lee, Ray Flacke, Brent Mason, Robben Ford, Eric Johnson
EQUIPMENT: G&L Asat, Fender Showman head w/Groove Tubes, 15" EV speaker (KK Audio cabinet), Boss ME-5
PERSONAL STATEMENT: I began playing acoustic guitar at age 13. I played in bands throughout high school. While in college I



TODD BARTH

became involved in classical, jazz, and country music. I got my first of many teaching positions at Sam Houston State University and local Houston music stores. I then transferred to University of Texas at Austin and continued my music studies at college. In 1984 I moved to L.A. to attend G.I.T. and studied with Scott Henderson and Frank Gambale. I composed and recorded for the G.I.T. *Monsters Are Here* album, and was featured in *Guitar Player* magazine's "Spotlight" column in September, 1987. I joined American Made (top country band in Southern California) and played concerts, fairs, club dates, Vegas, cruise ships, Disneyland, etcetera. I placed fourth out of hundreds of entries in the "West L.A. Music/BAM Magazine Guitarist of the Year" competition in 1989 and 1990, and received honorable mention in *Guitar Player's* "Reader's Soundpage Competition" in 1990. Currently I'm recording original music with American Made and playing six nights per week.

COMMENT: A supreme Tele player, Todd is smooth as silk with country chicken

pickin' and consummate finger-style techniques. His music will get you slappin' your sides and twisting your ears. Fans of Albert Lee and Danny Gatton will surely want to get hold of this tape.

NAME: RON THAL **AGE:** 23
ADDRESS: 393 Ridgewood Ave., Staten Island, NY 10312 **BAND:** Love Soup
INFLUENCES: The Beatles, KISS
EQUIPMENT: Bad Ronald Guitars (Swiss Cheese Guitar pictured), Marshall, Mesa/Boogie amps, endorses DiMarzio pickups
PERSONAL STATEMENT: I started playing guitars at 12, teaching at 13, doing bar



RON THAL

gigs at 14, studio work at 15. In '89 I won the Sam Ash Guitar Solo Contest which probably helped me land my current job writing new curriculums at the Sam Ash Music Institute in Edison, NJ and as a guitar teacher/band director. I'm a singer/guitarist in an original rock band called Love Soup, I transcribe instructional tapes for Shrapnel University Series and Cutting Edge Videos, I made an instructional cassette/booklet on two-handed technique for Shrapnel U., I have a column in a British magazine called *G-Force*, and I run the Toybox Recording Studio where I produce local bands, as well as record guitar-oriented originals. Available on CD: *Ominous Guitarists From The Unknown* (Shrapnel), *Guitar On The Edge No. 2 and No. 3* (Legato).

COMMENT: Imagination, technique and humor and no, it's not Steve Vai! Ron Thal's playing brings to mind what it

might sound like in the brain of Daffy Duck. Chops and laughs—what a great combination.

NAME: DANNY JONES **AGE:** 24
ADDRESS: 1157 Alberdan Circle, Pinole, CA 94564
INFLUENCES: Joe Satriani, Stevie Ray



DANNY JONES

Vaughan, Angus Young
EQUIPMENT: Maloney Guitars, Ampeg VL102, t.c. electronics chorus, Boss DD delay
PERSONAL STATEMENT: I started playing guitar at the age of 12 and have played in various rock and Top 40 bands since the age of 14. During my teens I had the privilege of studying with Joe Satriani who had a huge influence on my playing. I currently teach 25 students a week at a local music store. The last two years I have won the "Best of the Bay" contest sponsored by KRQR FM 97.3, Tower Records, and Guitar Center. Mine was the only instrumental entry that has won. KRQR put "Little Sidekick" in rotation. From the contest I got an endorsement with Maloney guitars and am currently shopping my demo to various record companies. There's no reason why instrumental music can't touch the soul like a great vocal song can. Guys like Joe and Eric Johnson have done it and it's my dream to do it also someday.

COMMENT: Like a fighter with all the punches, Danny is one tough player. Rhythm crunch, attitude, '90s chops and an ear for melody all add up to make Danny a powerful, rocking voice. ▀

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: GUITAR FTPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

amp questions

Alex Aguilar

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

Question: I own a pair of Fender Super Reverb amps, one from 1972 and the other from 1974. They appear to be electronically identical, including both having tube rectifiers. Neither has a master volume. Are these the same electronically as black-face AB763 amps? If not, what needs to be changed to put them to AB763 specs? Finally, what would be gained by modifying them to black-face specs, and what would be a reasonable fee?—A.D. Pavlik/Weirton, WV

Answer: Although very similar to the AB763 Super Reverb amps, the amps you mention contain slight changes to their circuitry that

alter the sound from that much sought after "black face" tone. Obtain a schematic of the particular variations in question, and compare it to that of the AB763. In particular note the addition of capacitors that have been added to the Reverb's driver, and the power tube grids. Also, note the changes made to resistor values in the phase inverter circuit as well as a drastic change in the bias supply circuit in the amp. These changes were brought about in an effort to reduce distortion at higher volume settings. When I encounter an amplifier with these changes, I generally convert the unit to the specifications of the older units. I must

advise that great care be exercised when you do this, as removing some of the capacitors that have been added can lead to instability or parasitic oscillation. This usually can be corrected by the meticulous routing of the wires going from the output driver tube, and possibly adding screened (shielded) cable at strategic places within the circuit. In general, the amp will have a warmer, softer sound with a better sound at both clean and distorted settings. I cannot really give you an estimate of how much the conversion will cost, but you may expect to pay in the \$150.00 range.

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Question: Recently, I bought a new Marshall JCM900 Dual Reverb head (Model 4100) and a new 1960A stereo cabinet. The cab has the option of being 4 or 8ohm. Since the impedance selector on the back of the Marshall head only goes from 8 or 16ohm, how can I use the two cabinets together?—Robert Colen/Ottawa, Ont.

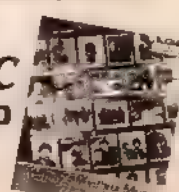
Answer: The impedance selector on the standard JCM900 series amp does only go from eight to 16 ohms. If, for example, you are using a cabinet wired for four ohms, or two 8ohm cabinets in parallel, the head will not be able to effectively drive this low a load. The output therefore will be less than the 100-watt rating. The actual output transformer used in the 900 series should have a tap on it providing 4ohm compatibility. The procedure would be to internally rewire the impedance selector switch to access 8 or 4ohm operation. This should be a relatively simple procedure for a competent amplifier specialist to perform. Remember, never operate the unit into a mismatched load, as this can result in amplifier damage.

Question: I have a Marshall JCM900 High Gain Master Volume MKIII (no reverb). I was wondering if it is possible to remove the reverb unit from my Crate G-60 practice amp and use it for the Marshall?

—Mitch Connell/San Antonio, TX

Answer: It is theoretically possible to use the reverb pan from the Crate amp, and essentially incorporate that into a self-contained external effect that can be inserted within the effects loop of the Marshall head. Although a fairly elaborate project, the design would have to include a power supply, reverb driver and recovery stages and a wet/dry mix control. Such a unit would resemble the spring reverb units available, such as the Tube Works device. Their unit uses a 12AX7 as an integral part of the circuit, contributing to the unit's warm sound and natural response. ▀

Alex Aguilar does custom amp mods and repairs at Aguilar Electronics, 1600 Broadway New York, NY



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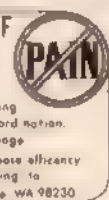
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Continued from page 81

Now along comes Star Star, a rock'n'roll four-piece whose Roadrunner debut, *The Love Drag Years*, is either the hippest homage to the heyday of glam since the brief-lived but brilliant Hanoi Rocks gave it a shot in the mid-'80s, or the best damn single-handed attempt at recapturing the spirit of the music of those years and redefining it for the '90s. Produced by both Richard Gottehrer (Blondie, the Go-Go's) and Earle Mankey (who mixed the last two Concrete Blonde albums, worked with the Runaways, and was himself a one-time glitter band guitarist in the early '70s with Sparks), the album is a wild burst of plucky, pouty (not poufy) punk-meets-glam power rock with melodies guaranteed to brand themselves on your brain. "There's some people who don't know what glam is and just think of us as a rock'n'roll band. Until we get really established, people are going to put these labels on us," notes lead guitarist Jay Henning. It's a very real and totally unfair dilemma for Star Star, who could easily be misjudged as another pop-metal act now that most bands of that genre have given the word "glam" such negative connotations. "It depends on who calls us a glam band whether or not I'll take it as a compliment or an insult," says Jay, who hails from Virginia but headed for the Big Apple in 1985 to form what he describes as a "George Clinton-meets-Sigue Sigue Sputnik kind of thing." Though he had never before answered any ads in the musicians' classified section, he spotted—and answered—one in New York's *Village Voice* ("the Johnny Thunders obituary issue," he recalls) for a "trashy rock band" in search of a "high-energy guitarist" with the stipulation "No Dokken or Journey types, please." That, says Jay, "was just, like, great 'cause there's so many of those players probably a lot better than me at playing guitar!" What he remembers after that fateful audition for what was shaping up to be Star Star is the feeling that they were meant to play together and deciding, "If they didn't take me I was going to audition again!" According to vocalist/guitarist Johnnie Holliday, "When he went into the bathroom we decided right then that we were going to take him.

"I'm a rhythm guitarist," GIT graduate Holliday explains. "At one point I was the lead guitarist and we had another singer, but we were looking for a lead player." While Queens, New York-born Johnnie writes the bulk of the lyrics, everybody in the group (including bassist Weed and drummer Deon) contributes to the Star Star songwriting process. "It works well," comments Jay, who creates his own solos. "Everybody knows their role pretty much musically. It's not like Johnnie goes, 'This is the rhythm part, you come up with the lead.'" Johnnie

clarifies: "We'll just start playing something at rehearsal and just let it go and see what ever happens."

"Everything sort of comes down together," adds Jay. "It really does happen like that."

Recently the two musicians came down to New York's Lower East Side together (ample supply of smokes on hand) and effortlessly fielded some questions. It happened like this...

What's the difference between glamrock of the '70s which was so influential—Mott The Hoople, T. Rex, Bowie, Sweet—and considered cool, versus most of the bands that emerged from the L.A. Hollywood Strip in the '80s and stole the glam image but didn't have a clue musically?

JOHNNIE: They started calling pop-metal bands "glamor bands" for a lack of any bands that are *really* glamor/glitter bands. That's the big difference—pop-metal bands aren't glam at all, they're just commercial pop-metal.

What's the missing element?

JAY: The true kick-ass spirit of the music. A lot of bands like to throw around names like the Sex Pistols or the Ramones—

JOHNNIE: But they grew up listening to Van Halen! What makes our sound more

believable to the listener is that it's just what comes out of us. We don't purposely sit down and say "Let's write a glammy-type song." This is what we sound like when we play. All the obvious influences brought it out subconsciously, it wasn't a conscious thing.

When punk broke big it was a reaction to things in rock like ELP and Yes as well as the whole disco craze. A lot of the grunge stuff that's exploded so big recently is a reaction to all the slick pop-metal out there. Do you think there's a good musical climate right now for the resurgence of the sound you have?

JOHNNIE: I think it's been a good climate for this music for a bunch of years but nobody's seized the opportunity. I think people want to hear funny, kick-ass type stuff. Everybody's sick of the seriousness of everything, being so "mature" and stuff. We're just out there playing rock'n'roll like kids.

With both of you on guitar, how do you stay out of each other's way?

JOHNNIE: It's pretty much all worked out in rehearsal. If something's not working we'll say "We should do this a little laid-back." But generally we don't have a problem with stepping all over each other.

Other than doing demos with whatever various bands you've been in before, how was this as your first real recording experience?

JOHNNIE: This was our first major album recording experience. It was a real treat being able to have anything we wanted as far as all kinds of expenses.

JAY: We'd say "Well, we might need a Fender amp soon" and it was like [snap] no problem, Fender amp. It was the one thing in my life that I've done that I felt the most proud of being involved with. Knowing that it was going to be an album was a rush in itself, but how it affected me in the studio didn't make much difference.

JOHNNIE: It was nice going into expensive studios and stuff like that. That was about the only thing—and being able to order out of any menu in the place!

Did you have a free hand with the work you did in the studio?

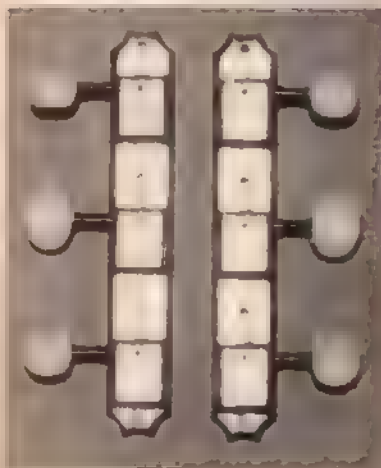
JOHNNIE: We knew what we wanted to do and we weren't going to be swayed from that. We made that clear before we went in there. We're not some dumb 19 or 20-year-old kids.

JAY: Everybody tries to mold you but we didn't budge.

JOHNNIE: We can take constructive criticism and we did make adjustments but we didn't make major concessions or try to be more commercial or more this way

Continued on page 140

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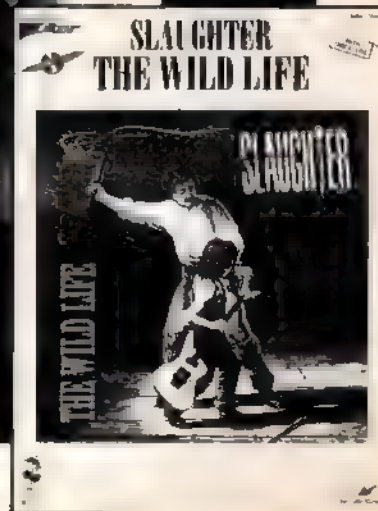
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Matching folio to the acclaimed new album by alternative rockers King's X features the songs "The World Around Me," "Prisoner," "Chariot Song," "The Big Picture" and 7 more.

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Matching folio to Soundgarden's latest hard rockin' album features the songs "Rusty Cage," "Outshined," "Mind Riot," "Holy Water" and 8 more.

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Continued from page 136

or more that way. We were going to be the way we were going to be, *period*.

Besides the obvious music and pop culture of the '70s, what else has been influential?

JAY: I was talking with a friend of mine about this the other night when we were at this place and played "Right Place, Wrong Time" by Dr. John on the jukebox. When I heard the guitar solo I'm going, "Holy shit! This guy influenced me before I was really even playing guitar." I mean CBS-FM [NYC oldies radio station] influences me just as much as anybody specific. No disrespect to Eddie [Van Halen] but the old pop sound from the '50s to the '70s has a major influence on the way I play guitar, more so than Van Halen or the more contemporary people. But just think—Eddie was probably listening to the same stuff! I mean I didn't learn how to play guitar to the first Van Halen album and he didn't either!

Do either of you make a conscious effort to check out guitarists you may hear about?

JAY: No, it's boring to me.

JOHNNIE: Yeah, to me too.

I don't necessarily mean instrumentalists or "the guitarist's guitarist." It could be the lead guitarist in any band. A lot of players who are considered great *are* great players but that doesn't mean they aren't boring or too technical.

JAY: I didn't say it but that's true. If it can't move you...I dig Johnny Thunders much more than anybody who's a "great" player.

JOHNNIE: I'm not consciously influenced by any one player but I know I'm influenced by a few just from listening to stuff all the years growing up. You can't help but to invoke some of the feeling put into that stuff. I haven't bought an album made in the last eight years except for Guns N'Roses or something like that.

JAY: I bought a lot of albums but whatever I got heavily into I liked because it reminded me of other things. Like the days when you didn't have to be Steve Vai to get in a band, which was great. I think a lot of players should listen to albums like that before they buy the newest heavy metal albums. And, hopefully, on another level we can do the same thing and influence young players to listen to things that their peers would ordinarily call "anti-hetero" music. People say dumb stuff like "Queen? Oh." Any old

'70s glam bands, it's like "They're all—you know." It's such bullshit. You miss out on a lot of great music by being this macho 14 year old. There's no reason for me to believe that a kid who has a Kris Kross album isn't going to dig our album. I hope a young kid today gets that whole feeling we had when we were kids with this kind of music. I think they will because they've never heard this shit before so when they hear it, it's going to be the first time for them. And I think it's going to be great.

You mentioned liking Guns N'Roses. You're both accomplished musicians but as with Slash's playing, you know how to be loose and get that very raw feel, too.

JAY: That's what I think made GN'R happen. People were tired of seeing a bunch of surfboard-playing guitarists.

JOHNNIE: That's what rings true to the listener, just playing the way you play, not meticulously working out guitar parts. The whole secret to rock'n'roll is taking those same three chords and making them sound new and different. That's what you can't teach. That's the whole secret to songwriting; it's not "Let's have a new sound by using these new chords, these #9 chords." That's not what new rock'n'roll is about.

JAY: I think history will show you that. With the exception of Van Halen, it's never the guy who has the new riffs but the people who make the same three chords sound cooler and different. ➤



INPUT

Continued from page 6

bring that tone to life. Ever learn a song or album and play it endlessly every night? Now that we have CDs we seem to forget that tapes used to wear out or get dirty and those records used to get scratched. And skipping...ohhhh, that damn skipping!

Perhaps one of the most significant advantages to having a CD player is in the car. To all those out there that have a thumpin' sound system, you can sympathize with me when we're two minutes away from work and we just have to hear that killer song...no rewinding, no waiting...just THUMP!

If you're really, really opposed to the whole concept of CDs, I feel sorry for you. If your pure hatred for the progression of CDs solely rests on a little tinniness in the sound...well, turn your damn treble down a little and the bass up!!! Well, that is, if your puny speakers can handle a CD's purity!

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SHELDON MORLEY, PHONE HOME!

Recently, my friend's parents moved to Japan; unfortunately, they forced him to go with them. Well, it's been almost a month and nobody's heard from him. So, to make a long sob story short, I was wondering if you could print this somewhere in your excellent magazine:

SHELDON MORLEY, where the hell are you? This is Adam in New Orleans. Come back! You were the best guitarist around here and you are sorely missed. We could get the old band back together. Beg your parents, you have a place to stay here. Write me. In case you've forgotten the address it is 630 Huntlee Drive, New Orleans, LA 70131. I figured the first thing you'd do when you got there would be to get a copy of this magazine. I hope this works!!

See yuh!

Adam Isbell

NO STONE UNTURNED

You guys blew it big time. The five and a half pages devoted to Warrant should have been given to Stone Gossard of Pearl Jam, a true talent who plays and writes with emotion and spirit.

Don't let it happen again.

Thanks.

David Sexton
Jacksonville, IL

Corrections: In the December issue the Motorhead photo on page 26 was taken by Ron Akyama. The photo of Arik Marshall in the poster story was by Ken Settle.

Jon Chappell

Kirk Hammett

Most any guitarist can readily cite you his chief influence or most profound inspiration. If you press him a little further, he usually can recall where he was and what he was doing when he first heard his mentor. And if you really dig, you can often get him to winnow it down to that one song, one solo or one lick that would change his life forever. That one moment that changed him from a normal, fun-loving adolescent into an obsessive-compulsive, woodshedding guitar freak. If you had to select one note that stopped more future-heroes from taking their next step, or drawing their next breath, it would have to be the long,

sustained Univibe-mangled wail in Jimi Hendrix's "Machine Gun" from *Band of Gypsies*. That one note, with its strange, undulating tone, had guitarists everywhere crying out "What is that sound?" and did for the Univibe effect pedal what the "Star-Spangled Banner" did for feedback.

When we caught up with Metallica guitarist and Roaders' Poll winner Kirk Hammett, he had just scored his Univibe, so that he too could get "that sound." The Univibe is a vibrato/chorus pedal that has been out of

production for years now, but it's enjoyed a renaissance recently, so if you find one collecting dust somewhere, grab it—Kirk had been searching for his for months!

Are you happy with your Univibe?

It's killing me! It's such an amazing piece of equipment. I'd always heard Hendrix using one and I said, "I've got to find a Univibe." I looked for one for six months. Then within the course of a week I found two. They don't make them anymore, and they're difficult to find in the same way a Plexiglas Marshall head is—or any vintage piece of equipment. Where did you finally find me?

At Pete's Guitars in Minneapolis. That's where I buy a lot of vintage stuff. Pete will say stuff like, "Oh, by the way, this pick-

guard came off of Bob Dylan's Strat." Pete sold Eric Clapton a lot of the acoustics he uses on *Unplugged*, which I love. Anyway, I bought the Univibe and I love it.

Describe the Univibe and how you use it.

It's basically a foot pedal vibrato unit, with a volume control and an intensity control. What I do is put it on chorus. It gives me this heavy volume/chorus/vibrato effect. It's really heavy sounding, almost droney.

And what does the pedal do?

You control the effect with the pedal. When you have the pedal all the way down for the fastest vibrato effect, it sounds almost three-dimensional, even

though it's coming out of one speaker. When you have it on a real slow vibrato setting—or the pedal is almost all the way up—it sounds very melancholy. If you play electric blues with the Univibe on a slow setting, you get a real eerie effect.

Do you use it during your jams with Jason [Newsted]?

Yeah, but I have yet to use it on stage be-



The Dunlop Rotovibe™ was originally designed to re-create the psychedelic guitar sounds of the '60s, typified by the now out-of-production Univibe™. The Rotovibe™ is equipped with vibrato and chorus modes, and the guitarist can adjust the rotation speed and effect intensity from the pedal.

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cause I'm afraid it might break down. It's a pretty fragile unit. The foot control that comes with it is really squeaky and feels like it's going to fall apart under my foot the entire time.

What is it about the Univibe's sound that makes it unique?

I don't know what it is. I guess it's a combination of the chorus and the vibrato. I don't know what type of chorus it is, but it's very dark. Of course, I turn the intensity up to eight and a half. I put the volume on maximum so I get a lot of effect. It's great because you can play with a dry sound and then just barely step on the pedal and get this heavy effect, this heavy-chorusing, low-vibrating effect. It's haunting. It creates atmosphere. If you press the pedal all the way down and play at the same tempo as the vibrato, the notes jump out. It's not as sharp as an envelope filter or wah pedal. It's a completely different effect, and I haven't heard anything on the market that's similar.

Will you use it on a Metallica record?

Oh yes, it's an amazing piece of equipment. If anyone wants the definitive Univibe example, listen to "Machine Gun" and also "Star-Spangled Banner" from *Woodstock*. I always thought it was a wah pedal and echo, but it's really the Univibe. You know that really long note that Hendrix holds in "Machine Gun"? It's an oscillating note. That's the sound. **So can you use this effect and not sound like Hendrix?**

Yeah, but let's face it, I'm a Hendrix freak.

And when you use the Univibe you get some of that vibe?

Yes, exactly. ▀

KIRK HAMMETT
Guitar, Mandolin
Vocal: Lead, Rap, Back-up



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BACK ISSUES

502 FEB. 85

Ritchie Blackmore cover-
Highway Star • All Night Long
(Squier) • "General Lee"
• Midnight Maniac
• Yngwie Malmsteen-poster

607 JUL. 86

Dokken cover-
Alone Again • "Start Me Up" •
"Shapes Of Things"
• Midsummer's Daydream
Rik Emmett-poster

608 AUG. 86

Hackett/Howe cover-
Jekyll And Hyde • Pinball
Wizard • Day By Day • Iron Man
• Tony Iommi-poster

611 NOV. 86

3rd Anniversary Issue
Ice Cream Man Marching Out
• Why Worry • Change It
• Billy Sheehan-poster



612 DEC. 86

Steve Vai cover-
"Tobacco Road (David Lee Roth)"
• "Soul Man (Sam & Dave)" •
"Run To The Hills"
• "Can't Find My Way Home" •
Stevie Ray Vaughan-poster

701 JAN. 87

Schon/Campbell cover-
"Stone In Love" • "Twiggs
Approved" • Foxy Lady
• Sunday Bloody Sunday
• Heart-poster

702 FEB. 87

Lee/DeMartini cover-
Lightning Strikes • You're In Love
• "Reeling In The Years" • Samba
Pa Ti • Cinderella-poster

704 APR. 87

Lynch/Sheehan cover-
5150 • "Shy Boy" • "Road
Games" • In My Dreams
• Van Halen-poster

705 MAY 87

Bon Jovi cover-
"You Give Love A Bad Name"
• "Master Of Puppets"
• Blue Wind • American Tune
• Vinnie Vincent-poster

706 JUN. 87

Iron Maiden cover-
"Wasted Years" • "New World Man"
• "White Room" • Quarter To
Midnight • Tony MacAlpine-
poster

707 JUL. 87

Tom Scholz cover-
"More Than A Feeling"
• "Nobody's Fool" • Keep Your
Hands To Yourself • "Locked In"
• Judas Priest-poster

709 SEP. 87

Jimi Hendrix cover-
Who Made Who • (You Can Still)
Rock In America • Smoking Gun
• "Voodoo Chile (Slight Return)" •
Jimi Hendrix-poster

801 JAN. 88

Michael Schenker cover-
"Suicide Solution (Live)" • Into
The Arena • "Roxanne" • Life In
The Fast Lane • "Teen Town
(bass line only)" • Randy Rhoads-
poster

803 MAR. 88

Def Leppard cover-
"Free Bird" • Women
• Bourree In E Minor
• Skeletons In The Closet
• Anthrax • Megadeth-poster

804 APR. 88

George Lynch cover-
"Unchain the Night" • Another
Nail For My Heart • "Too
Rolling Stoned" • Frenzy
• Paul Gilbert-poster

805 MAY 88

Guitar Jam cover-
Crying In The Rain • Rock Me •
"Sweet Emotion" • "Long
Distance Runaround"
• Campbell Saborra Gillis-poster

810 OCT. 88

David Gilmour cover-
"Another Brick In The Wall, Part
Two" • Eight Miles High • Queen
Of The Reich • "S.A.T.O."
• Queensryche-poster

811 NOV. 88

5th Anniversary Issue
"Black And Blue" • Wake Up
Dead • Song Of The Wind •
Always With Me, Always With You
• Joe Satriani-poster

812 DEC. 88

Cinderella cover-
"Gypsy Road" • "Come On (Part 1)"
Damn Good • Zap
• Led Zeppelin-poster

902 FEB. 89

Lynch/Bratta cover-
Kiss Of Death • "Pour Some
Sugar On Me" • Sweet Child
O' Mine • T-Bone Shuffle
• "NV43345"
• Guns N' Roses-poster

903 MAR. 89

Zakk Wyld cover-
"Miracle Man" • "Nothing But a
Good Time" • "Rock N' Roll
Hoochie Koo" • Bad Moon Rising
• Reptile • Johnny Winter-poster

904 APR. 89

Anthrax cover-
"When Love Comes To Town" •
Spanish Fly • You Know What I
Mean • Be All, End All
Jessica • Jeff Beck-poster

905 MAY 89

Joe Satriani cover-
"Sunshine Of Your Love"
• "An't Talkin' 'Bout Love" • "Hot
Dog And A Shake" • Ice Nine Live)
• La Bamba (Los Lobos)
• Eric Clapton-poster

906 JUN. 89

Jake E. Lee cover-
"One" • "Confidence Man" • Here
Comes The Sun • High Wire •
The Pepper Shake
• Metallica-poster

908 AUG. 89

Mr. Big cover-
"Addicted To That Rush" • "Every
Breath You Take" • Point Of No
Return • Fire Woman • Modern
Day Cowboy
• Steve Morse-poster

909 SEP. 89

Jeff Beck cover-
Eyes Of A Stranger • "I've Seen
All Good People" • Goodbye Pork
Pie Hat • "California Girls"
• "Behind Blue Eyes"
• Pete Dinklage-poster

910 OCT. 89

Joe Perry cover-
Rag Doll • "Wish You Were Here"
• "Highway To Hell" • All That
You Dream • Wait Till Tomorrow
• Jimi Hendrix-poster

911 NOV. 89

**Vaughan/Reid
Hammett cover-**
"Jump In The Fire" • Patience •
"Scuttie Buttin'" • End Of The
Line • "Cult Of Personality"
Vernon Reid-poster

912 DEC. 89

**Jake E. Lee & Mark
Kendall cover-**
"Mista Bone" • The Forgotten,
Part Two • Practice What you
Preach • "China Grove"
• The Ocean • John Sykes-poster



9003 MAR. 90

**Joe Satriani
Michael Wilton cover-**
Big Bad Moon • "I Don't Believe
In Love" • The Shortest Straw •
Close My Eyes Forever
• "Rock And A Hard Place"
• Rolling Stones poster

9004 APR. 90

Beach/Hill/Sabo cover-
Headed For A Heartbreak • "18
And Life" • Over My Head •
"Suffragette City" • "Truckin'"
• Jerry Garcia-poster

9005 MAY 90

George Lynch cover-
People Get Ready • "Sittin' On
Top Of The World" • Mr. Scary
• "Janie's Got A Gun"
• Excerpts from Quadrant 4
• Jimmy Page-poster

9006 JUN. 90

Jimi Hendrix cover-
"Presto" • 32 Pennies • Abigail
• Anesthesia Pulling Teeth (bass
line only) • Hey Joe • Greg
Howe • Blues Saraceno-poster

9007 JUL. 90

Steve Vai cover-
"Call It Sleep" • My Old School •
"Forever" • "Gutter Ballet" •
"Bigmouth Strkes Again"
excerpts from Icarus Dream Suite
• Kiss-poster

9008 AUG. 90

Randy Rhoads cover-
Steal Away (the Night)
• "Up All Night" • Long Time
• "Mystical Potato Head Groove
Thing" • Black Velvet
• Slaughter-poster

9009 SEP. 90

**Clapton/Campbell
Van Halen cover-**
"I Wish It Would Rain Down"
• Toy Soldier • "Hot For Teacher"
• Hands All Over • House Of
Pain • Eddie Van Halen-poster

9010 OCT. 90

Bon Jovi/Beck cover-
Blaze Of Glory • "Epic" • Go Your
Own Way • "I Think I Love You"
Too Much • Life Goes On
• C.C. DeVille-poster

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9011 NOV. 90

7th Anniversary Issue

I Would Love To • Miles Away
• "Got The Time" • "What Is And
What Should Never Be"
Runnin' Down A Dream • The
Year In Rock Guitar-poster

9012 DEC. 90

Warren DeMartini cover-

Lowin' You's A Dirty Job
• "Crossfire" • Decadence
Dance • Civil War • Smoke On
The Water Jimmie Lee & Stevie
Ray Vaughan-poster

9101 JAN. 91

Vernon Reid cover-

Type • "Jealous Again" • "Stop
• Bluebird Cliffs Of Dover
• Eric Johnson-poster

9102 FEB. 91

Jason Becker/Jim Martin

cover-
"Falling To Pieces" • "Higher
Ground" • Air • Love In An
Elevator • Terminal Beach
• Flea (Red Hot Chili Peppers)-poster

9103 MAR. 91

Queensryche cover-

"The Best I Can" • "Hell's Bells"
• "Fly To The Angels" • "Joey"
• "The Boys Are Back In Town"
• Thin Lizzy-poster

9104 APR. 91

Hendrix/Morse/

Gibbons cover-
The Star Spangled Banner
• Highland Wedding
• "My Head's In Mississippi"
• "Lucy" • "A Lil' Ain't Enough"
• Jimi Hendrix-poster

9105 MAY 91

Vaughan/Perry/Lifeson

cover-
"Walk This Way" • "Mary Had A Little
Lamb" • "Free Will" • "Crosseyed
Mary" • "Dream Warriors"
George Lynch-poster

9106 JUNE 91

Jimmy Page cover-

Bron Yr Aur • "She Talks To
Angels" • "Coming Of Age" •
"War Ensemble" • "Love Me Two
Times" • Slayer-poster

9107 JULY 91

Classics Issue -

"Mean Street" • "Seek & Destroy"
• "Bohemian Rhapsody"
• Caprice No. 24 • "Tumi Tum!
Tumi" • Queen-poster

9108 AUG. 91

Eddie Van Halen cover-

"Poundcake" • "All The Way
From Memphis" • "The Needle
And The Damage Done"
• "Incident At Neshabur" • "Silent
Lucidity" • Van Halen-poster

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Brother, Lover, Little Boy"
• Mr. Big-poster

9110 OCT. 91

Skid Row cover-

"The Threat" • "You Could Be
Mine" • "Bad To The Bone"
• "Green River" • Jesu, Joy of
Man's Desiring
• Skid Row-poster

9111 NOV. 91

Eric Johnson/Jeff

Cease/James Hetfield

cover-
"Runaround" • "Twice As Hard"
• "Enter Sandman" • "I Wanna
Be Sedated" • "Trademark"
• Jason Becker Benefit Concert-
poster

9112 DEC. 91

Geddy Lee/Marty Friedman/

Jason Newsted cover-

"Don't Tread On Me" • "Go To
Hell" • "La Villa Strangiato" •
"Summerland" • Helplessly
Hoping • Geddy Lee & Alex
Lifeson-poster

9201 JAN. 92

Guns & Roses cover-

"Through the Never" • "Shout at
the Devil" • "From the Beginning"
• "I Want You Back" • "Don't
Cry" • Nikki Sixx-poster

9202 FEB. 92

Dave Mustaine •

Eric Johnson cover-

"Hangar 18" • "Righteous" •
"Badge" • "Flight of the Wounded
Bumble Bee" • "We Die Young"
• Nuno Bettencourt-poster

9203 MAR. 92

Hall of Fame Issue

"Runnin' With the Devil" •
"Castles Made of Sand" •
"Whole Lotta Rosie" • "The Sky
is Crying" • "The Weight" • Vivian
Campbell/Zakk Wyld-poster

9204 APR. 92

Slash/Duff cover-

"Communication Breakdown"
• "In My Life" • "Outshined"
• "Remember When" • "The
Garden" • Randy Rhoads-poster

9205 May 92

Phil Collen/Rick Savage

cover-

"Alive & Kickin'" • "One Way Out"
• "Give It Away" • "Break on
Through" • "Photograph"
• Guitar 101-poster

9206 June 92

Yardbirds cover-

"Shapes Of Things" • "Rusty Cage" •
"No More Tears" • "Deja Vu" • "Tush"
• Corrosion Of Conformity poster

9207 July 92

Randy Rhoads cover-

"Madman" • "I Still Haven't Found
What I'm Looking For" • "Tie Your
Mother Down" • "Mouth For War"
• "Crazy Train" • Tracii Guns poster

9208 August 92

Joe Satriani cover-

"Summer Song" • "Where Were You"
• "Machine Gun" • 316 • "Back Door
Romeo" • Guitar Heroes poster

9209 SEPTEMBER 92

Black Crowes/Faith No More cover-

"A Small Victory" • "Wherever I
May Roam" • "Real Love" • "Proud
Mary" • Megadeth-poster

9210 OCTOBER 92

Pearl Jam cover-

"State of Love and Trust"
• "November Rain" • "Funk #49"
• "Point Counterpoint"
• "Institutionalized" • Pearl Jam-
poster

9211 NOVEMBER 92

Jerry Cantrel/Slash/

George Harrison cover-

"Wou d?" • "Stairway to Heaven"
• "While My Guitar Gently Weeps"
• "Hunger Strike" • "Foreclosure of
a Dream/Slash-poster

9212 DECEMBER 92

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Black Summer" • "Spanish Castle
Magic" • "Jesus Christ Pose"
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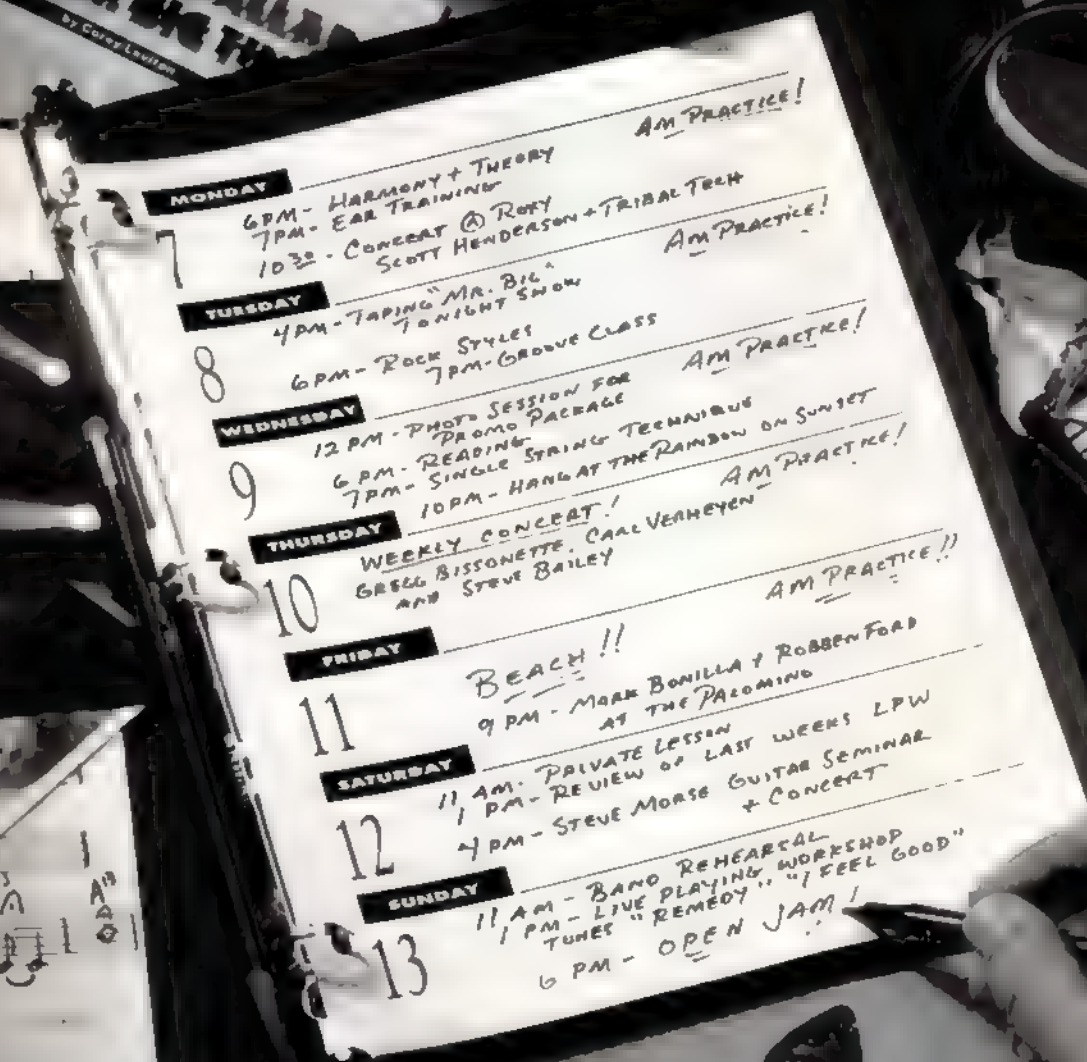
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guitar in the '90s

Andy Medort



Les Claypool

Bizarre, unpredictable, totally acommercial, uncategorizable, somewhat insane, ludicrous and comedic, but simultaneously virtuosic, groundbreaking, inspirational, and one-of-a-kind, traversing the spectrum between precise musicality and reckless cacophony—these are all ways to describe San Francisco's enigmatic mutant of a rock band, Primus. Led by bass player extraordinaire Les Claypool, who joins forces with guitarist Larry LaLonde and drummer Tim "Herb"

Alexander, Primus plays music that combines the influences of the progressive rock bands Rush, King Crimson and Yes with the highly rhythmic, triphasic and less "harmonic" approach of Captain Beefheart and, at times, Frank Zappa, as well as some of Tom Waits' music. Waits makes a cameo appearance as the voice of the title character in the song "Tommy the Cat" from *Sailing The Seas Of Cheese*. Winner of the Best Bass Player award in this year's Readers' Poll, Les Claypool is the subject of this month's not-so-aply

titled *Guitar In The '90s*.

Formed in 1985, Primus survived a variety of personnel changes (Les is the only original member) and to date have released three albums: the live *Suck On This*, *Frizzle Fry* and their most recent, *Sailing The Seas Of Cheese*. For a trio, these guys create some *dense* music. Les, by himself, has the ability to sound like three or four people with his incredibly developed tapping, slapping and popping techniques, not to mention his overall bass brutalization. Add drummer Tim

LES CLAYPOOL OF PRIMUS

Staff 1
a In "Jerry Was A Race Car Driver" $\text{♩} = 120$
6 str. fretless bass tuning, low to high B,E,A,D,G,C

a) Intro N.C. Play 3 times

b) Arr. for 4-str. one octave lower

c) Arr. for 4-str. mixed octaves

d) 45-52 Play 4 times

e) Arr. for 4-str. one octave lower Plus 4 times

Staff 2
a In "Tommy The Cat" $\text{♩} = 120$
6-str. fretless bass
all intro

b) Arr. for 4-str.

Staff 3
a In "Three Damned Blue Collar Tweakers" $\text{♩} = 96$
4-str. fretless
a) Verse (21)

b) Break Lick

Alexander and the music gets thick with polyrhythms, over which guitarist Larry LaLonde can float in and out, reinforcing melodic lines with Les or spraying out bursts of polyphonic solo lines. Many tunes incorporate long vamp sections, and though the band gets thrashy at times (the "moshing" section of "Jerry Was A Race Car Driver" for instance), they emphasize dynamics to the max, occasionally utilizing acoustic instruments such as string bass, acoustic guitar, banjo, clarinet and accordion. Les' individual style combines elements of Geddy Lee, Chris Squire, Larry Graham, Stanley Clarke, Louis Johnson and Jaco Pastorius, all childhood heroes. Armed with Carl Thompson basses—two four-strings (one with a Kahler tremolo bar) and one fretless six-string—played through an SWR head and two Mesa/Boogie 2x15 cabinets, plus occasional use of an ADA MP-1 guitar preamp (for those bizarre effects), Les favors a very midrange-y, dry tone with *lots* of presence. His right and left hands are equally responsible for his total assault on the senses.

The first batch of music we'll analyze comes from that dance hall favorite, "Jerry Was A Race Car Driver" from *Sailing*. On this tune, Les is playing his six-string, which is tuned B,E,A,D,G,C, low to high. Even with a 24-fret four-string, this song can't really be recreated without the six-string. The song kicks off with a repeated one-bar phrase which features right-hand tapping and legato slides and hammer-ons with the left hand. See Staff 1a. One way to execute this line on a standard four-string is to play it one octave lower, as illustrated in Staff 1b. It doesn't sound as cool, but without that six-string, what can you do? Another way to approach it on four-string is to only bring the tapped part down an octave, as illustrated in 1c. Les alters the line slightly for the break lick at :45-:52, moving the tapped figure up. See 1d. This lick is also illustrated an octave down in Staff 1e.

For all of you out there who are now crying because you don't have a six-string, don't despair, or I should say don't despair totally. One can alter a four-string to function as the top four strings of a six-string (A,D,G,C) or the bottom four of a six-string (B,E,A,D—the same as the bottom four of a five-string), but nut and possibly bridge work will be needed, so if you really want to play this stuff, my suggestion is to start saving up your money now. To experience this music an octave up, retune a six-string guitar to these pitch-

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"I wish I could have had this 30 years ago."
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L.H., voice/guitar

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G.B., synthesizer

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"All music listening is improved quite markedly on the level of happiness, as you pointed out on one of the tapes."
S.H., jazz guitar

"The life and breath of feeling part of what we play can be more fully experienced through this knowledge of Perfect Pitch."
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"Although I was at first skeptical, I am now awed."
R.H., sax

"Last Tuesday night in rehearsal I was listening to the soloist play and I recognized F#. I was so excited that I..."

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T.E., guitar

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"I never before thought it was possible to obtain Perfect Pitch, but now I know it is."
T.S., piano

"The information I received was worth more to me than most of the instruction I had received up to that point. Everyone who plays must know about this."
J.T., guitar

"It touches the core of musical perception."
D.S., violin/viola, Los Angeles Philharmonic

"I began to transcribe Queensryche's *Silent Lucidity*. It seemed simple. I forgot about it until I happened to be in a music store and saw a \$25 book with the song in it. It was transcribed totally wrong from the way I figured it out."

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D.O., guitar

"It's like hearing in a whole new dimension."
L.S., guitar

"Mr. Burge has given me the key to what I once considered a closed door."
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H.M., voice

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2. c) Bass solo 3:22

Staff 3
a la "John The Fisherman" ♩ = 120
a) Intro (at 2:0)

b) 29 & Verse

c) Break

Staff 4
a la "American Life" ♩ = 88
a) Intro & solos

b) Verse

Staff 5
a la "American Life" ♩ = 88
a) Intro & solos

b) Verse

es and have some fun. This is a very cool tuning to play in, and, although it seems pretty strange at first, does not really take that long to get used to. Are you still crying? I thought so.

Another six-string masterpiece is "Tommy The Cat," also from *Sailing*. Like "Jerry...," the opening figure is a repeated one-bar lick, but here a "slap and pop" technique is used, and is continued throughout the tune. There are some slight variations in the figure as it's repeated; see Staff 2a. I have again arranged the six-string part for four-string, illustrated in 2b. This is some funky shit—Herb is killing. At 2:44 and 2:59, the band plays some great syncopations together, setting up Les' incredible slap'n'pop lick at 3:01.

Another crusher is Frizzle Fry's "John The Fisherman." If you've seen Primus' *Cheesy Home Video* you know that Les really is a fisherman (albeit not professionally), so that may account for all the fishing and waterway references present in so many tunes. After Les' ADA does some molto-distorted exploding, the band settles into a repeated root-fifth figure; see Staff 3a. This is followed by a groovin' line in which Les incorporates chromatic movement and unusual note choices. In the key of C minor, he plays G-A, B-B(C), D-C#, alluding to C# Phrygian (C#, D, E, F#, G, A, B). See 3b. At 2:01, a band figure is initiated, and here one can hear the influence of Rush. Harmonically, these lines lean towards C# Locrian (C#, D, E, F#, G, A, B). See 3c.

Back on *Sailing*, "American Life" opens with a sixteenth-note hammer-on figure played by Les, which also is played (in part) for the solo sections. This figure is based on G Pentatonic minor (G, B, C, D, F). See Staff 4a. This figure also is used for the first part of the verse, which features a 2/4 bar and a root-fifth voicing for the C#6 chord, E#. See 4b.

Our final examples come from another *Sailing* tune, "Those Damned Blue-Collar Tweekers" (oh, those). This tune starts in F minor, and over the first verse Les plays a simple two-note figure. See Staff 5a. Following the first verse, the song modulates up to F# minor, and the "break lick" is primarily based on F# Pentatonic minor (F#, A, B, C#, E). See 5b. At 3:22, Les takes a solo, and what a wacked-out solo it is. Staying true to the Primus "wrong note" ethic, this solo is based on F# Locrian (F#, G, A, B, C, D, E). See 5c.

In this world of pre-fab corporate everything, Primus truly "defy the laws of tradition," and it's a good bet that in the future Les, Larry and Herb will continue to do things their own inimitable way. ▀

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1. *Journal of the American Medical Association*, 2000; 284: 2689-2695.

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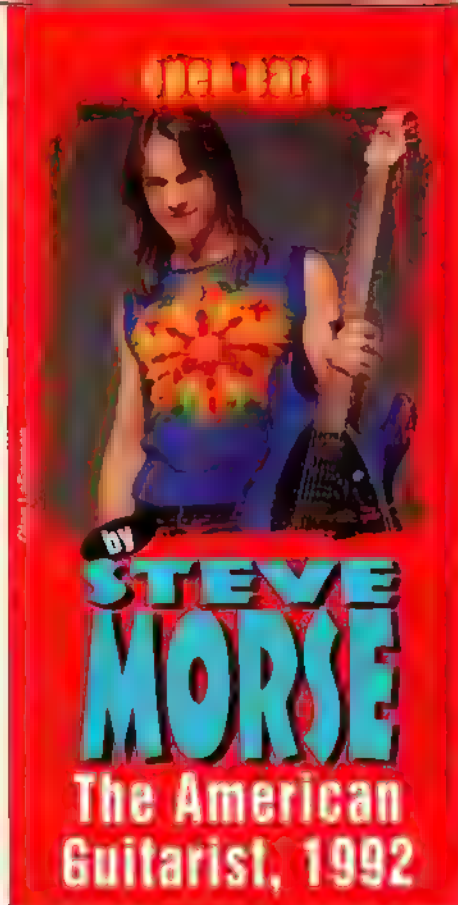
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The end of a year always yields a bunch of reflective articles, editorials, TV news highlights, radio hits countdowns, and the like. Maybe it's just coincidence that I'm doing this column about a lot of things I've seen in the past year. Actually, that's the case. I can't seem to get these things off my mind when I think about what to write.

You see, during this year of touring, we gave away a number of free guitar lessons in contests connected with my gigs. And I've done quite a few free guitar seminars for Ernie Ball/Music Man. These projects have been very enjoyable and I always learn a lot about people from this direct contact. Between these things and the many musicians I've talked to at gigs, I would like to pass on my impressions of the American Guitarist. My standard disclaimer applies: as always, it's just my opinion. The results may be skewed simply by the fact that the guitarists I've met weren't representative of a true statistical average.

I'm going to construct a composite of what I feel have been the most obvious characteristics of the American Guitarist. Since that will mean going with the most common traits, I'll begin by making our composite a "he." No, it's not sexist, just most of the players I've seen are male.

Well, there's plenty of good news. The American Guitarist knows more

about technique and reading some kind of notation than 10 years ago. The technique seems to rate quite a bit higher than the judicious use of the same at most levels. But there is an increasing awareness of the need to have some phrasing. Maybe now would be a good time to credit Stevie Ray Vaughan with some of that influence. Not many could supply a solid rhythm for me to play over when we would trade solos, but I think that's due to the perception that anyone can play rhythm—it's not something one needs to work on. Let me say again that in most popular songs that have guitar, the rhythm playing and the guitar hooks sell the song to the public more than any solo (okay, on "Beat It" the solo did help a lot).

As far as reading goes, tablature seems to be understood by most young guitarists. That's a real good start since there is more and more music transcribed and printed that way. However, if you're able to read standard notation without fingering, there's nearly a whole millennium of music available to try out on your axe. You'll also be better able to write down chord voicings for a keyboard player, or write out lead sheets for demos, etcetera. You can practically teach yourself to read music by comparing the tablature to the notation in this magazine.

Our composite guitarist is fairly conversant about equipment but is becoming increasingly skeptical about how many effects are really necessary. He's tried lots of boxes, pedals, and effects loops but sees that the music is not automatically helped by having them. My response is that the biggest effects generator is always the guitarist himself—you know, shifting octaves, playing only on accents, turning down for certain parts, switching pickups, using harmonies or variations on earlier lines instead of blatant repetition. These things are probably more effective than any standard box you can buy. I'm also the first to emphasize that effects can be used as color changes or as different tools to create a mood. Nothing wrong with having more things in your arsenal, but your sound should come from the hands. Personally, I like having a few effects, but the gig would still be recognizable without them.

Our guitarist has some passing knowledge of the modes but doesn't quite see how they overlap. There are plenty of good books and videos cover-

ing the modes to choose from, but I offer some short advice anyway. Try to learn the sound and unique character of each mode. One way to help learn this is to play all the different modes, but start each one on "A" for example. That way you can hear the difference as you change modes. Another way is to play all the major and minor chords that fit in that particular mode, including the minor flat-five.

Some of the other good qualities of this guitarist are worth mentioning. He wants to know how to create his own musical identity, how to write songs or compose complex parts, how to get out of a rut, where the best guitar school might be, and if it still feels good to play music year after year for a long time (yes).

Most encouraging for me though is that I have yet to meet a guitarist this year who has not been inquisitive, patient, and polite regardless of whether he looks like a biker, rock star, college student, or has a straight job. I think that kind of attitude is harder to learn than anything else I've mentioned. Thanks for the feedback and support. ▀



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— Hear Reeves on the latest TIN MACHINE release, "OY VEY, BABY" and on David Bowie's upcoming solo album.

2109-ANTISOCIAL GUITAR: They Like It-July 1992 By Reeves Gabrels-Performed by Reeves Gabrels.

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one giving a different workout to the muscles in the hand.

Although the examples only illustrate the first two strings, any choice of strings is fine, including those not next to each other. In fact, the more variations you come up with on your own, the better. Remember, the purpose of these exercises is not for sounds but for

warming up (but if you end up with a lick you like, more power to you!). While down/up picking is best for warming up on the right hand as well as the left, other picking styles are okay as well (picking and pulling off, for example). Do each exercise to suit your needs. Also, a metronome is highly recommended. Until next month! ▀



Today let's talk about warm-up exercises. Without a doubt, it is very important to warm up before performing, especially when playing fast or difficult parts. Some guitarists, most notably Yngwie Malmsteen, have suffered from severe tendinitis (the swelling of the muscle tissue in the hands) which can make it painful, and sometimes impossible to play. This is caused by not warming up properly, or not warming up at all. Although every player needs his or her own warm-up routine to suit their individual style, I've included some personal warm-ups to help illustrate this point.

A good starting point is to play chromatic patterns (Ex.1) up and down the neck, slowly at first, gradually increasing speed. Eventually this becomes easier and easier, no longer being an effective warm-up. At that point there are plenty of variations that can be used instead. Example 2 is the same basic pattern, except that it goes up on one string, and down on another. Example 3 takes this a little bit further with the pattern going up on one string, down on the other, then reversing itself and going down on one string and up on the other. Finally, Example 4 opens new doors by dividing each four-note pattern into two notes on one string going up, then two notes on the other going down, then reversing itself. As you can see, mixing up the notes and patterns can lead to numerous possibilities, each

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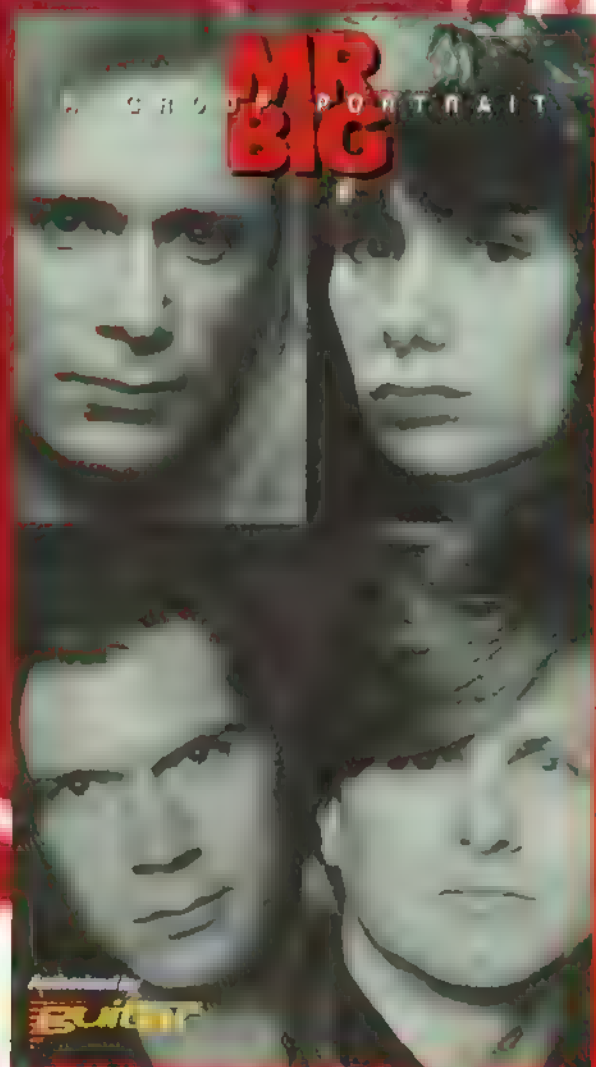


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Everybody's got an opinion when it comes to playing guitar and dealing with fretboard visualization. I don't really believe in the concept of a right or wrong way but instead in what works for the individual player. As you may have figured out from past columns, a lot of my personal approach to the guitar owes as much to the time I spent in art school dealing with the visual side of things as it does to any musical schooling. That learning was all fed through the filter of actual live experience, which quickly separated the practical from the impractical. What I'd like to do this month is show you how I visualize chord forms in terms of their surrounding notes and how they relate to the root. For the sake of simplicity and clarity, I'm going to use the most common movable chord form. (This concept, however, does apply to any chord, movable or not.)

The chord form is the basic "open E" shape barre. Let's play it at the eighth fret, which will make it a C major chord (figure A). When I look at this chord form, I see it as an assembly of individual note values in relation to the root of the chord (figure B). Beyond that, I see the surrounding area of the fretboard in relation to the root of the chord (figure C). It's important to remember that there is a certain amount of enharmonic spelling taking

place here. These scale degree synonyms would be as follows:

- 2 = 9
- 2 = 9
- 4 = 11
- #4 = 5 or #11
- #5 = 6 or 13
- 6 = 13

The ability to visualize the surrounding notes and available chord tensions will provide you with the tools to form any chord you might need. For example, suppose you needed a Cmaj7#11 chord and had never played one before. You can now figure it out using this one movable chord form and your knowledge of its surrounding notes and how they relate to the root of the chord. The answer to the Cmaj7#11 might look something like figures D and E.

Remember, these examples are based only on one simple movable chord form. There's a whole lot more out there to look into in order to become fluent on the fretboard.

Music, or any "art," is a place where (in my opinion) conformity is not a desirable thing. Life is full of areas where standing in line and being part of the status quo is encouraged, and sometimes quite necessary, with the structure of society being what it is. In music, though, it's worth striving not to sound or be like anybody else.

Knock yourself out. ▽

Figure A

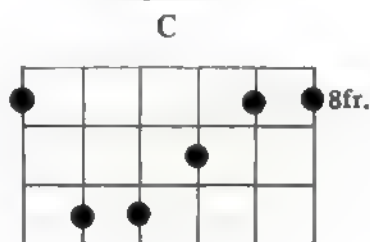


Figure B



Figure C

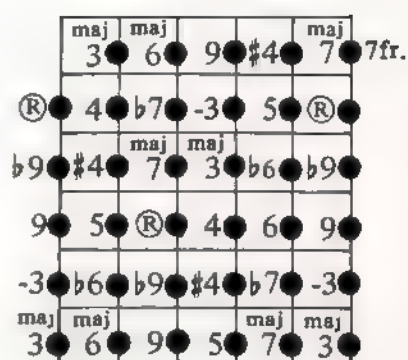


Figure D

Cmaj7#11

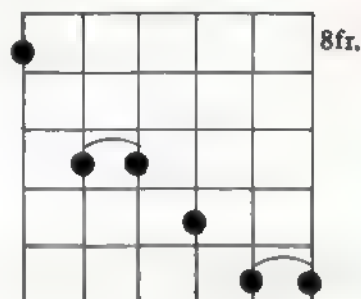
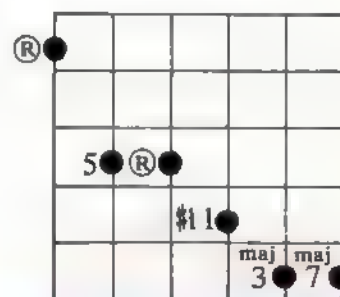


Figure E



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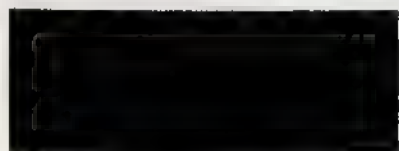
BY **STU HAMM**
Chords for the Bassist, Part I

One of the ways that bass playing has changed over the years is that today many more bass players are using

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chords, either for soloing or for accompaniment purposes. One of the first chordal bass solos that I ever heard was in the song "Bouree" by Jethro Tull, a truly inspired solo well ahead of its time. I urge you all to check it out if you haven't heard it before. Another early influence on my playing was Chris Squire's live version of "The Fish" on *Yessongs*. Both of these solos were very "guitar oriented"; that is, using a pick and strumming chords. Jeff Berlin was one of the first to use chords in more of a jazz vein (i.e., using more complex chord voicings and using his fingers). With the popularization of tapping techniques there is a slew of great new bassists continually pushing the envelope further. Check out the intricacy and beauty of Victor Wooten's playing with Bela Fleck & The Flecktones and the off-the-wall ostinatos of Primus' Les Claypool. **OUTSTANDING.**

Playing chords has become such an integral part of being a modern bassist that it is essential to be familiar with its basics and applications. So, my next few articles will deal with chords, starting with the basics and expanding from there.

This month we'll be talking about basic triads. A triad is a chord made up of three notes. A basic triad contains the root, third, and fifth notes of the scale. It is the third that determines whether a chord is major or minor. A major third is two whole steps above the root. So, a C major triad would be C, E, and G. A minor third is one whole step and one half step above the root. So, a C minor triad would be C, B, and G. Example 1 shows how these are played. Let your hands get used to these positions, so that you can instinctively form a major or minor triad. Example 2 shows a different voicing of the same triads, but with the root and fifth anchoring the bottom, and with the third on top.

Seventh chords are made by adding (obviously) the seventh note of the scale. We'll be talking about three different kinds of seventh chords today: the major 7th, dominant 7th and minor 7th, the three most common 7th chords you will encounter. Here is how they are formed:

Major 7th: This is formed with the root, major third, fifth, and major seventh. In the key of C that's C, E, G, B.

Dominant 7th: This is formed with the root, major third, fifth, and flatted (or "dominant") seventh. In the key of C that's C, E, G, B \flat . The dominant 7th is the predominant chord used in the blues.

Minor 7th: This is formed with the root, minor third, fifth, and flatted seventh. In the key of C: C, B, G, B \flat .

"But wait," I hear you cry. "If we are to play a three-note chord and the chord has four notes, what do we do?" Not to worry. The common bond between the chords is the root and fifth. Obviously, you have to play the root to establish tonality. The fifth is so strong that it is almost taken for granted—the ear will hear it even if it isn't played. It is the third or seventh that gives the chord its flavor. So, a 7th chord triad will consist of the root, third, and seventh.

Examples 3-5 show the different ways to play the 7th triads, first by playing root, third, seventh, and then root, seventh, third.

Once again, get the fingerings memorized. And try playing them at different positions around the neck. Some voicings will sound better on different parts of the neck. For beginners, I suggest trying to figure out the different 7th chords in all keys imaginable.

This article should give you the basic theories behind building a chord when you are just given a chord symbol, and a beginning feel for the patterns of these chords.

Good luck! ▶

Ex 1 C major C minor Ex 2 C major C minor Ex 3 C major C major Ex 4 C dominant 7th Ex 5 C minor 7

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Seymour Duncan

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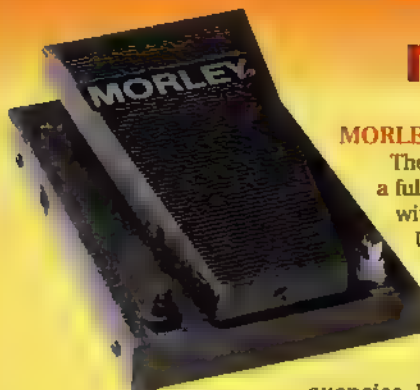
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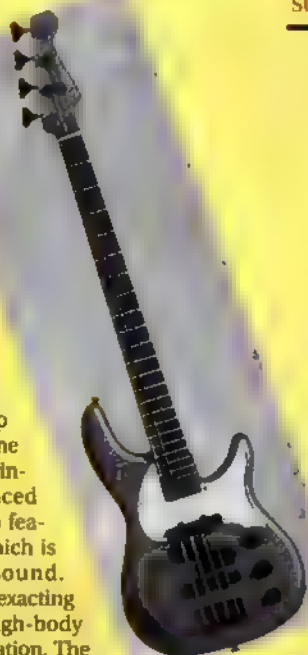
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GUITAR RECORDINGS NEWS



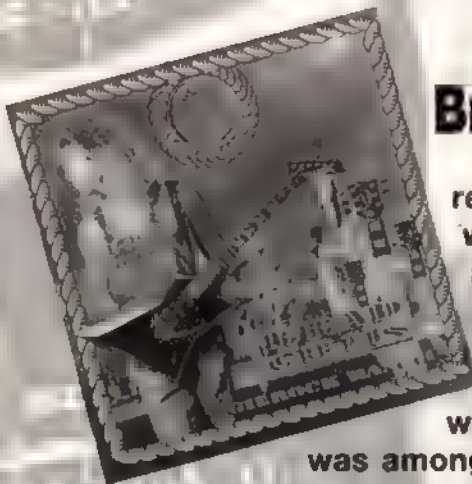
Yngwie Malmsteen on Mark Wood's Voodoo Violence.

"It's totally different from anything else I've heard. Totally different. When I came around the first time everybody said this is wierd. That's the initial thing to do something that no one else has done. That's very important. He's done that. It's completely nuts. I want to listen more to this. It's great."



CPR

Have you seen Zakk Wyld's first vocal performance on video! "I Wish" is playing nationally on a t.v. near you. And waiting in the wings is a second video, "Back In Black," sung by Zebra vocalist Randy Jackson. Al Pitrelli played a few shows with CPR before going out with his band Widowmaker. Now pinch hitting for Al at CPR gigs is New York legend Mark Hitt.

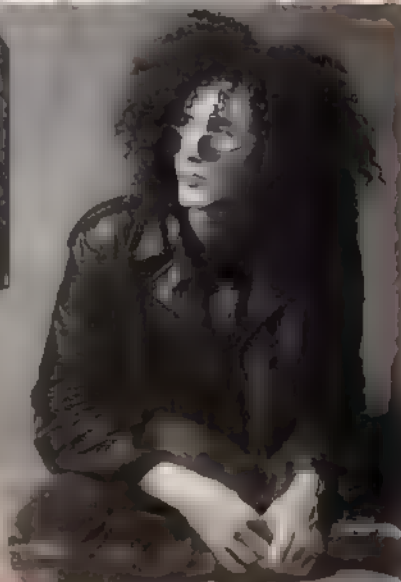
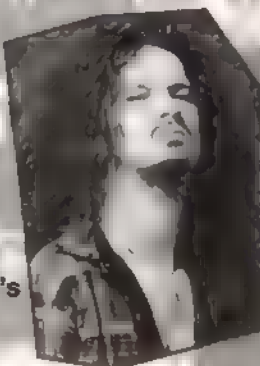


Brad Gillis

Brad's first ever solo recording, Gilrock Ranch, will be released this month and features guests Gregg Allman, Carmine Appice and Kelly Keagy. Brad has been out on the road with Night Ranger and he was among the many guitar greats who played at the Randy Rhoads Tribute Benefit last month in L.A.

News on Blues

When it comes to supporting music he likes, nobody beats Pantera's Diamond Darrell whose enthusiasm for Blues Saraceno's Plaid album lead him to get a Plaid tatoo! Blues has moved to the L.A. area to work on his third solo project and team up with some of his favorite players for a good time.



TRACKS

Buzz Morison



★ ALBUM OF THE MONTH ★

DIRT

Alice In Chains • Columbia

PERFORMANCE: Very dark and guitar chunge v **HOT SPOTS:** "Them Bones," "Dam That River," "Junkhead," "Hate To Feel" **BOTTOM LINE:** Powerful and disturbing second effort

GUITAR's readers picked Alice In Chains as 1991's best new band, Jerry Cantrell as 1992's Best Cutting Edge guitarist, and there's a good chance they'll pick *Dirt* as 1993's best album. The 12 songs on *Dirt*, written by vocalist/guitarist Layne Staley and Cantrell, possess turbulent, molten melodies all tied up in lurching, psychotic guitar knots. The lyrics breach dark sub-

jects often considered taboo in commercial circles—drug addiction, death, self pity, hate—and combine with Cantrell's self-described guitar "chunge" to make stunning, disturbing music. Is it heavy? Extremely. Is it metal? Not in the AOR sense. Cantrell and Staley wrap their guitars together in a dense web over the band's tumbling rhythms to create their own furious version of Seattle grunge. Their leads are less solos than extensions of each song's grim feel. The pair's low, growling, chant-like vocal slides and harmonies on their meandering melodies put a very personal twist to their aural anxiety. Closer to Soundgarden than Nirvana with their Black Sabbath riffs, Alice In Chains bring in the modern tempo, textural complications and pop harmonies of a band like King's X. It's a cathartic, moving and most of all hugely rocking synthesis.

AC/DC LIVE

Atco

PERFORMANCE: Live, loud, lewd **HOT SPOTS:** "High Voltage," "Back In Black," "Are You Ready?" **BOTTOM LINE:** Two hours of ear-bleeding ecstasy

Live is exactly what you'd expect in a concert set from AC/DC—no more and no less



than two hours of caterwauling, relentless guitar and vocal raunch at frightful volumes. It's the first live set from these mostly fortysomething Australians in 14 years and proves they haven't grown up a bit lyrically or musically. They continue to play with a teenager's frenzy about the kinds of sin and vice that would make your mother hurl, and their scrambling brand of blues and boogie still makes for the most high energy brand of party rage. The set comes in two sizes—one-hour basic and two-hour, high-buck deluxe with poster and two extra extended Angus Young lead guitar wank-offs—and has an audience energy and sound quality that recalls the Who's *Live At Leeds*. There are 23 cuts in all, a modified greatest hits that disappoints by taking nothing from 1985's *Fly On The Wall* (where's "Shake Your Foundations" or "Sink the Pink"?), but is redeemed by including NO DRUM SOLO! They reclaim the classic turf of "Back In Black" and "The Jack" and prove 1991's *Razor's Edge* had its share of sledgehammer massages, too. It starts slowly on the intro to "Thunderstruck," but that's the last subtle moment. *AC/DC Live*—it's as simple as that.

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IN THE BEGINNING

Stevie Ray Vaughan & Double Trouble
Epic

PERFORMANCE: Hard rocking and charged up **HOT SPOTS:** "All Your Love (I Miss Loving)," "Pan Alley" **BOTTOM LINE:** A worthy, burning set but not the place to start
In The Beginning is a scalding radio con-

cert from 1980 featuring mostly high energy blues from the late Stevie Ray Vaughan when he was still three years away from releasing his first record. This is the tape that purportedly caused legendary record executive John Hammond to cut Vaughan a recording deal, and it's understandable why. If this is the first time you hear Vaughan, you're likely to be blown away by his loud, gushing playing and Double Trouble's raw roadhouse sound. Blues standards dominate the set, evidence that Vaughan wasn't yet totally comfortable with his voice or ready to write truly personal statements. He left the personal to his wicked Stratocaster, and even in 1980 his playing burst with his one-of-a-kind, burly style and signature breaks. The sound quality from the two-track recording is harsh but passable, and highlights include Vaughan's long workout on the Otis Rush tussle "All Your Love (I Miss Loving)" and his gushing take on what was to become a Vaughan staple, "Tin Pan Alley." *In The Beginning* is a welcome addition to the Vaughan catalog, but if you really haven't heard Stevie play before now, you're better off starting with *Soul To Soul* or *In Step*.



IZZY STRADLIN AND THE JU JU HOUNDS
Geffen

PERFORMANCE: Rough hewn and rocking
HOT SPOTS: "Shuffle It All," "Cuttin' the Rug," "Take a Look at the Guv" **BOTTOM LINE:** Solid Stones-styled rock, not rebellion When Izzy Stradlin tired of the circus and quit Guns N' Roses, the guitarist shirked dollars, fame and the attitude to essentially start over. He put together a band sympathetic to his rocking needs, the Ju Ju Hounds, whose members have decidedly non-metal resumes and include ex-Georgia Satellites guitarist Rick Richards. He wrote a bundle of shambling, bluesy rock songs in the classic vein of musical heroes like the Rolling Stones and the Clash. And finally, Stradlin captured his rock-for-rock's-sake muse in a homemade style that makes his *Ju Ju Hounds* record one of the warmest and roughest textured albums of the year. Stradlin sings in a gruff style that blends talky Bob Dylan with wheezy Keith Richards. His songs mix pumped up

speedy rock with country rambles and the garage band jamming feel of "Shuffle It All" and "Cuttin' the Rug." Through it all, Stradlin and Rick Richards engage in a grinding guitar interplay, intertwining acoustics, hard slide, scrambling fills and rambling leads. *Ju Ju Hounds* contains no flash, no controversy, no social conscience and little star quality. In its modest tracks Izzy Stradlin shows the real rocker in his heart and that the hounds are definitely on the trail.



PSYCHO CITY

Great White • Capitol

PERFORMANCE: Gone straight HOT
SPOTS: "Never Trust a Pretty Face," "Psycho City" **BOTTOM LINE:** Baring their souls exposes their weaknesses

Great White has joined the ranks of Aerosmith and Motley Crue as born again,

clean living rockers—no more booze, no more drugs, only serious relationships. Unfortunately, *Psycho City* can't rank with Aerosmith, the Crue or even with the best of Great White's "raunch'n'blues" legacy. The album is this L.A. band's great musical purging, filled with long meditative songs and post-crisis, introspective commentary on the sinful life. Never mistaken for innovators or flashy musicians, the formerly bad boys of Great White mined double platinum in the past because they knew how to party and the anxious edge and meaty whomp of their music communicated that. *Psycho City*, whose first two tunes revive the band's straight-ahead, hard rocking bite, is missing the edge, the energy, the riskiness—it's all so serious. On top of the lyrical introspection, the band goes in for extended instrumental breaks that turn the usual four-minute punches into overwrought seven-minute beatings. Mark Kendall has room to take his everyman leads, adding convincing melodic wanderings to "Never Trust a Pretty Face" and the whining "Love Is a Lie." But Great White can't pull off the production number thing. Bassist Tony Montana left Great White before *Psycho City*—maybe he took the nasty with him.

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to melodic HOT SPOTS: "Me Myself & I," "One Foot In the Grave" BOTTOM LINE: Despite changes, still among the heaviest of the heavy



Bay-area bashers Exodus risked it all two years ago by making *Impact Is Imminent* as oppressive and over-the-top thrashing as possible. It was a colossal failure, though a tour de force of severe guitar riffing. *Force Of Habit*, the band's first album with new bassist Mike Butler, may be even heavier than *Impact*. This time, though, it's controlled heaviness, with guitars tuned down to D, amps turned up to 11 and sound separation as pure as it gets in music bearing hurricane force. The new attack is evident from the opening "Thorn In My Side," not via the band's continued lyrical negativity, but in that tune's tune (i.e., there is one). The sound is so deep and wide it makes you bend over from the boom. The band

still goes hardcore with the best on "Count Your Blessings" and the enormous "Me Myself & I," but they mix in the epic "Architect of Pain," the slasher riff and Doors (!) underpinnings of "Fuel for the Fire," and even cover the Stones and Elvis Costello. Steve Souza's strong vocals show a newfound range in the barking gap between Lemmy and Udo, while Rick Hunolt and Gary Holt contribute tremendous lead work with their contrasting leaps of glory guitar. This aural force could become habitual.



THE BEAUTIES

Gasoline Alley Records

PERFORMANCE: Guitar-led stylized mesh-mash HOT SPOTS: "Mother's Finest Son," "Sexecutioner," "Double Standard" BOTTOM LINE: Bluesy, funky, folksy throwback led by young guitar hero

Diversity is the key for the Beauties, whose debut samples a varied musical palette with deft commercial sense and a multi-leveled, communal feel. Like many young bands, the Beauties dip into the Seventies music of their parental units for inspiration: The Beatles, Sly Stone, the Stones. But the Beauties also meld the varied sounds of now bands like the Black Crowes, Red Hot Chili Peppers and Extreme in a fresh way, ala Slammin' Gladys. The six-man band features the soulful voice of Steven McNeil, two percussionists to provide rhythmic intensity and two guitarists, one of whom may become a true guitar star. Jason Nesmith samples the best of Seventies funk, blues and psychedelic styles while using a host of Nineties effects and techniques. He plays continually on *The Beauties*, drawing constant attention even during its sometimes derivative moments. His fuzz/wah lines roam widely over groove thing "Battlegrounds," wicked metal-edged licks drive the hard funk of "Fornication U.C.K.," and acoustic slide colors the appealing blues jumble of "Mother's Finest Son." He simply riddles the album with multifaceted playing, a guitar hero in a band with progressive and commercial potential.

LOVE SONGS FOR THE HEARING IMPAIRED

Dan Baird • Def American

PERFORMANCE: Hot-wired and loaded for



hear **HOT SPOTS**. "I Love You Period" "Knocked Up" "Seriously Gone" **BOTTOM LINE**: Raw rocking return of former head Georgia Satellite



Georgia's leading Satellite has returned to earth, albeit his own backwoods, seriously rocking land of sin and salvation. Singer/songwriter/rootsey guitar basher Dan Baird has translocated to Kentucky, and his riotously rocking new album bears fair resemblance to the Satellites, rock'n'roll idols like the Rolling Stones, Creedence, Nick Lowe and new neighbors the Kentucky Headhunters. His lyrical country tales of hard luck love and scuffling lifestyles are filled with biting wordplay and homespun chorus hooks made even better by his band's revved-up, honky-tonk grind. Former Satellite drummer Mauro Magellan boots the backbeat,

while ubiquitous guitarist Brendan O'Brien produced this gritty, rafter-shaking gig and salted it over with his hot, clean country-rock lead picking. But Baird is the kingpin, with his Southern charm, natural rootsy style, raucous guitar riffing and loopy, whiskey-lipped vocals. If the grammatical hijinks of the single "I Love You Period" haven't won you over, *Love Songs For The Hearing Impaired* is guaranteed to cure that impairment. You won't hear a more hard-rocking, fun-loving, backyard barbeque-roasting album this year.

III SIDES TO EVERY STORY

Extreme • A&M

PERFORMANCE: Ambitiously flawed **HOT SPOTS**: "Politicalamity," "Stop the World," "Am I Ever Gonna Change" **BOTTOM LINE**: The rock works, the concepts some times don't

On Extreme's ambitious third album, guitarist/songwriter/pianist/producer/sports fan Nuno Bettencourt breaks down his affections into three sides, each with its own lyrical theme and musical style. Unfortunately, the album's listenability breaks down as well. Side I features six shots of the blistering funk metal for which Extreme is best known. On these Extreme is scary, with Pat Badger's explosive bass slugging joining drummer Paul Geary in a powerful surge for Gary



Cherone's clear, taut vocals and Bettencourt's hyper-expressive riffing. Heavy doses of the guitarist's Van Halen/Hendrix/Satriani-inspired lead work add to the wicked mix, confirming his awesome talents. Side II's coy pop stylings bring in Bettencourt's prevalent Beatles influences and Cherone's Freddie Mercury fixation for five uneven, mid-tempo cuts that mix Broadway showmanship with Elton John pianoisms and one very cool, relaxed blues guitar solo. The grand orchestral trilogy of side III is an admitted ode to bands like Yes and Kansas, but isn't as memorable as either. It comes together on "Am I Ever Gonna Change," with riffs echoed by the strings, multiple vocal parts and great guitar sections, but it may be too late. Too smart for its own good, *III Sides* may leave many listeners stuck listening on side I.

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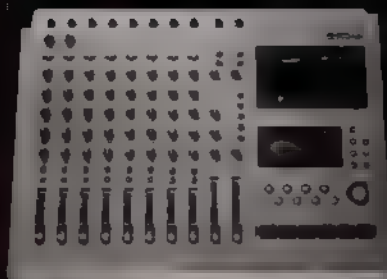
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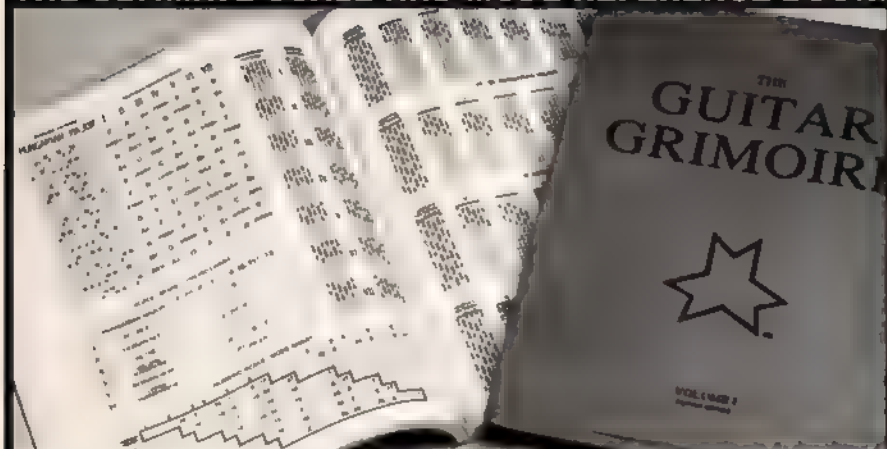
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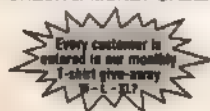
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BACK TRACKS



THE BEST OF URIAH HEEP

Mercury

The fact that *Best Of Uriah Heep*, a band universally reviled by rock critics of the Seventies, is available at a "nice price" in the CD era demonstrates the depths to which record labels dig for reissue product. The fact that Uriah Heep continually sold records and retained their popularity through a 10-plus years career with unaccountable numbers of bass players and drummers continues to confound dimly-lit music scribes even today.

The band, named after a Charles Dickens character, bridged a gap in the early Seventies between the heavy metal of Black Sabbath and Deep Purple and the arty rock of ELP, Yes and the Moody Blues. The Heep was fronted by the melodramatic, vibrato-heavy vocalese of David Byron, a very hairy character who was seemingly enamored with the fantasy world of J.R.R. Tolkien—the band's best-selling album was *Demons And Wizards*. Byron's shrill choruses, leaps into falsetto and the outrageous "ooh-aah" chorus of the heavy metal chugger "Bird of Prey" may have been the great inspiration for Spinal Tap and surely became the instant turn-off for pencil-wielding reviewers. But the band's musicianship, as rudimentary as it sounds today, was actually quite compelling, powered by the expansive musings of organist Ken Hensley and guitarist Mick Box. The pair's wailing interface on the epic "July Morning" couldn't match Rick Wakeman and Steve Howe, but it connected with the masses. And the pair wrote pretty good songs, too, as evident in the romantic "Lady In Black," the galloping "Look At Yourself" and the long life of FM classic "Easy Livin'." It's about time some bratty young band did a cover version of that song and rescued Uriah Heep from their scumious fate. ▽

The **LOAD** **OUT**

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